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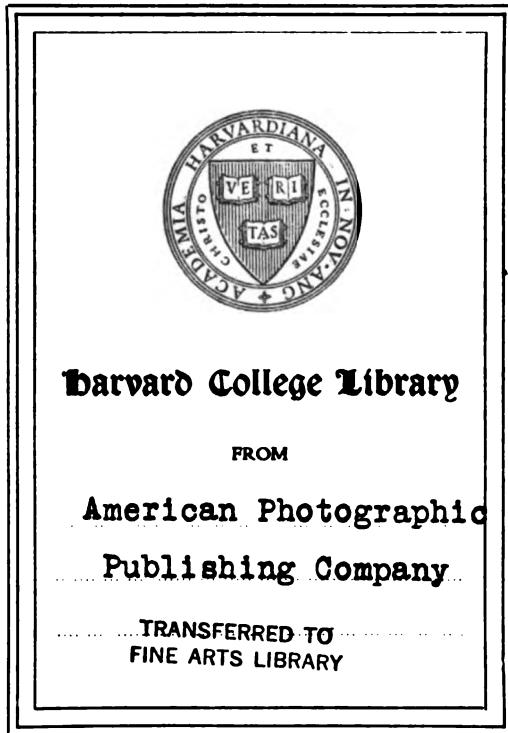
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MABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 758

SATURDAY, JULY 1, 1922

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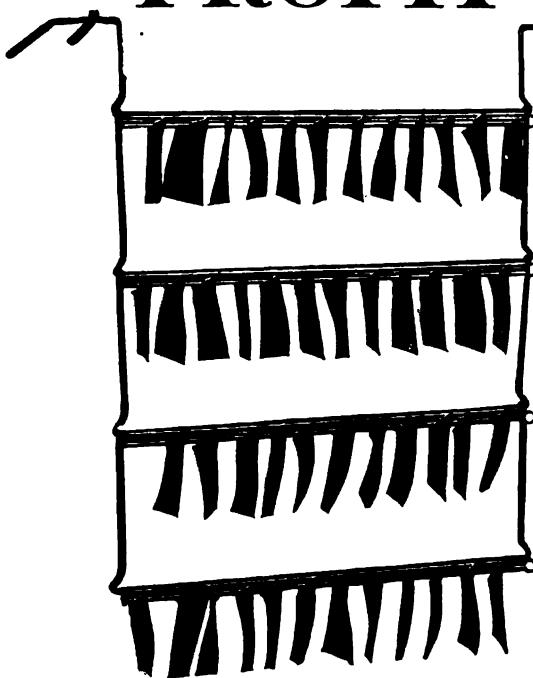


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Special Supplement to Abel's Photographic Weekly
Vol. XXX, No. 758, July 1, 1922
Series II, Sample Studies No. 24



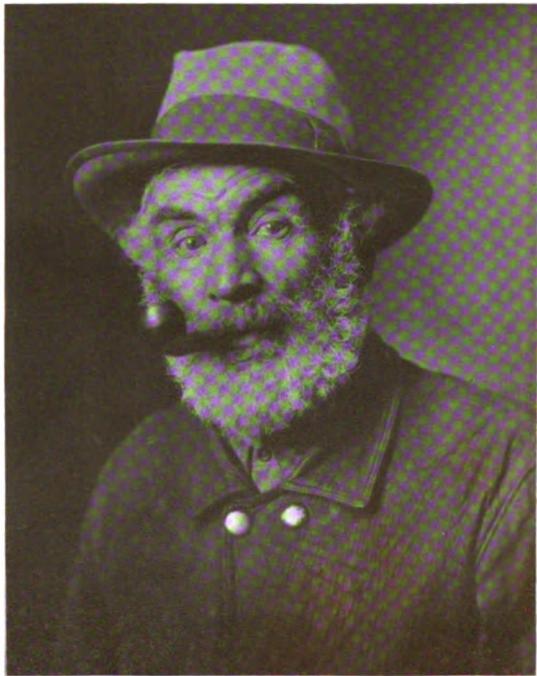
By W. W. Martin, Osage, Iowa



By The Donnelly Studio, New Haven, Conn.



By The Nash Studio, Peoria, Ill.



By T. O. Juve, Enterprise, Ore.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

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EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist., Boston, Mass.

In Passing By

BACK at the Old Desk. The dwellers in the widely scattered towns of the west may not have all the advantages of those in the east—we except, of course, those living in the big western cities—but they are richly compensated by the wonders of their country.

But there is no place like home, whether it be east or west, in plain or mountain, in the city or in some isolated community.

Speaking generally, photographers seem to have done better during the past months in the west than in the east. Yet it is not all roses and we found some photographers in the North-east who were falling behind in their business. But as the Pacific Coast is the playground of those who have money to spend and with the very evident signs of a return to normal business in the east, the slight slump on the Coast should not be of long duration.

The Seattle convention of the Pacific North-west photographers was most interesting. Dynamic George Harris was the feature of the meeting and at the close of his second address, the members gave him three rousing cheers. He spoke of co-operation between employer and employees, of methods of arousing interest in photography, of office systems and numerous other things which will not be readily forgotten by those who heard him.

The display of pictures was really a splendid one. The fine collection from the National and the foreign exhibits were added to by the pictures of local photographers. And again we have to express our admiration for the fine work being done by these photographers of the North-west. Both in portraiture and in commercial work, they easily rank with the good ones of the east.

They have a knack of picking live officers in their association and their new secretary, Mr. Zinn of Seattle, started things for next year by persuading some forty or fifty members to pay their five dollar dues for the next year before they left for their homes. They have written into their constitution, too, that each active member attending the annual convention shall pay a five dollar registration fee, deductible one-half if

—Better rush in that application for the Winona School —

said member brings or sends at least three pictures to the annual convention. That ought to assure a fine exhibit next year. As for the further details of the convention itself, our friend Dundas Todd has written a short resume which appears on another page.

My Photographic Reminiscences

(No. 18) *Special to Abel's Photographic Weekly*

By F. DUNDAS TODD

THREE were some outstanding features of the Detroit convention that deserve at least passing notice. It was here that Velox, the first gaslight paper to be submitted to professional photographers made its debut. The germ of all the modern printing methods was right there, rapid printing appliances included, but the jump was too much for the professional photographer then to take.

The Ilo exhibit attracted me, not so much for its own sake, but for its personnel consisting of Frank Noble, Link Cossitt and "Ilo" Miller. Noble I had met in Chicago a short time before, but on this occasion we got in closer touch, and out of that meeting there developed a close friendship that lasted until his death. But Frank Noble as I knew him deserves more than passing notice and I will defer fuller mention of him until later.

Another delightful friendship that started at Detroit was with H. W. Minns of Akron, Ohio. While a farmer he had lent money on a photographic studio with the not unusual result that he became owner of the whole proposition, lock, stock, and barrel. Thinking he had farmed long enough he seized the chance for a change and became a photographer. He made good and soon turned out very dainty work in general, although for a while he was very ordinary in portraiture. Minns was a man of unique personality with a sense of nature that plumbed depths far beyond my realization. I fancy he had few good listeners among his acquaintances, so at conventions he would button-hole me and then throw problems and solutions at me that I could just glimpse. His correspondence was a positive delight for I could take my time over his letters but his conversation really was a monologue. I have but two of his letters in my collection, and I think extracts from them are worth printing. They are without date, as was all of his correspondence.

"Dear old Hunter, (so he always begins for he held tenaciously to the idea that I had got the wrong half of the original name, Todhunter (foxhunter), your letter

is as fresh as ever. I'm sending you a print of Victory of the Dawn for your own collection, also the enclosed portrait which has been d—d by so many, as has the subject of it, just because no one could understand a nature so big. Say, I'd rather be too big to be decent than too small for any use. Wouldn't you?

I asked a preacher the other day why people were afraid of losing their souls. He stuck. Why, said I, I used to be that way myself, but it was because my soul was so d—d small I couldn't have found it with a microscope if I had lost it. See? Maybe if I get it big enough and lose it, some one may find it and it will do the finder some good." H. W. M.

"You're a nice hound, Scotch Collie. * * * I had a conversation with the reincarnation of an Egyptian princess the other day. She told me I was a fool. I've known this a long while. It used to hurt me and stir my Scotch blood to the boiling point. But when I heard it from her lips and she looked at me out of her deep passionate eyes that seemed to contain all the light that will ever be given to the soul of man, I rather enjoyed being called a fool.

She told me I was once one of those poor slaves who toiled under the burning sun of Africa with the taskmaster's lash at my back, pulling at the ropes to drag the great stones that built the pyramids, monuments to the vanity of fools no wiser than myself. Fools at both ends of the procession. Monuments to man's ignorance, egotism and tyranny. I've quit hauling stone. H. W. M."

If Minns be still in the land of the living I could greatly enjoy one of our delightful hours when we sneaked away to some shady nook and had a fine time all by our lonesome.

Speaking of these shady nook confabs reminds me of one at the Falls of Niagara when James Inglis, M. A. Seed and E. Poole of St. Catherines combined forces and wrestled with me for a couple of hours about the state of my soul, which they were afraid I was in jeopardy of losing.

—Have you bought your copy of the Ad Book yet?—

THIS week we are publishing number 129 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

Pacific Northwesteners Hold Convention

THE boys and girls of the Pacific Northwest Association are off to their homes satisfied with their convention. George Harris was the drawing card and he was more than up to their expectations. He was in fine fettle, active as a kitten and just as playful, romping mentally over his past, then suddenly clinching a lot of loose ends with a business epigram that brought down the house. Dundas Todd rather startled him at a luncheon party given in George's honor by giving full details of the convention at their first meeting twenty-five years ago, proving that George could sell himself even in those days.

Todd, now of Victoria, B. C., rated the portrait class, and for once in his life did not roast anybody, rather handing out a few bouquets, and complimenting the association on the advance made in the year. The secret of the year's progress was largely credited to last year's Loan Exhibition from the National Association, and as a consequence this year's Loan Exhibition was very closely studied.

Lectures on process work, advertising, bill-board displays, all as concerned photographers, a delightful lantern slide exhibit of the Olympic and Cascade Mountain scenery by Asahel Curtis and L. D. Lindsley;

autochromes by L. F. Murdock (and there are none better than his anywhere), a brief talk on composition by Todd, filled up a fine week. President McCormick and Secretary Gibson can be congratulated. The next meeting will be in Victoria, B. C., with Wilfred Gibson as president and Zinn of Seattle as secretary—a good team.



This Week's Supplement

Criticized by I. BUXTBAUM, Brooklyn, N. Y.

THE shadow photograph by W. W. Martin, Osage, Iowa, is effective but very poor in composition. The square shoulders, the straight, sharp lines of the figure, lack of details in the dress and hair, all combined, show too little endeavor to attain modern ideals of portraiture. Personally I don't like too much retouching, but when it's necessary to beautify ladies, I believe in going the limit, and the neck of this young lady surely needs it.

The three-quarter length by the Donnelly Studio, New Haven, Conn., would be greatly improved if the figure were larger, or had less space all around. The balance of light is not what could be desired. The flesh tones of neck and hands are too dark. The folds of the dress are too harsh and pull the eyes of the beholder sharply towards them. The expression is good. The suggestion of light in the background is a little too high.

Progressive Photography

Co-operation With Our Customers' Ideals

MODERATE PRICES

We Do Not Issue Coupons, Give Rates, Make Free Photos Nor Employ Mesmeric Salesmanship
If You Are in Need of a Good Photograph, Let Us Supply That Need, Abundantly

The Peasley Studio "Photography and Art"

407 Morrison Street

Broadway 2837

Quite a lot said in this advertisement for such a small space, but it reads interestingly. "Mesmeric salesmanship" is good, isn't it?

Copyright 1912 by Abel's Photographic Weekly

—If it's advertised in ABEL'S it's good—



Winning picture in the John G. Marshall flash powder competition for March. By R. A. Barber, Elyria, Ohio.

The photograph of a man with pipe by T. O. Juve, Enterprise, Ore., could hardly be one of the best Mr. Juve has made. If not, why send it at all? If it is, I would suggest that Mr. Juve attend some of the conventions, where he could learn how to control light. This picture is extremely flat.

The portrait of a man by the Nash Studio, Peoria, Ill., is above the average in quality. The lines on the face look too sharp. This is not so in the 8x10 original, but is caused by the reduction of the halftone. They could, however, be softened a little from the bottom up. The uneven line on the shoulder should be corrected.



What To Do in the Darkroom

Negative Manipulation and New Ideas for Quick Handling of Plates and Films

THIS talk scheduled for the O-M-I Convention by Harry Wills, past master in the darkroom, will be of great value to the photographer who does his own darkroom work as well as the employe. Mr. Wills has added some new points to the talk he gave at the National Convention—which, by the way, was so well received by his audience that your officers felt we must have him

here—so that the few who heard him there will miss something unless they hear him again. From what I can learn, however, every one of our people who were at the National will want to be in on this talk again because they tell me it was the best ever. He comes on the early part of the program so plan to get there on the first day.



The "Free" Dream

I had a dream—
It was Free!
Got things I did see—
They were Free!
The Builders' Built my studio
I wanted to pay them,
They said, No! No!
It is Free!
The coal man said—
I'll make it hot—Why not—
It is Free!
No tax bill came my way
They all said—Nay—Nay—
It is Free!
When the stock dealer heard
The modern cry
He said—Certainly—Why—
It is Free!
The Clothier was on the jump.
Send everything in a lump—
It is Free!
Said Butcher and the Grocery Man
Just believe it if you can
It is Free!
I traveled over land and sea
The Doctor took no fee
The Lawyer said—That's me—
It is Free!
The Printer took my ad
He said—It's not bad—
It is Free!
My ad it said
Just come around
No charge will be found
It is Free!
It all seemed so nice
But the alarm clock rang
And it opened my eyes!
What is Free?
Our bills come on regular days
The check book takes
A rapid pace!
For coin we have to chase
Do Free Photos
Fit in modern days?
I wonder!

—Henry Vollmer,
Bloomfield, N. J.

—“Seek and ye shall find”—in Abel's—

THE KANSAS CITY CONVENTION

*Impressions from Some of Those Who Attended—What They Liked—What They Didn't Like
Their Suggestions and Criticisms
(Continued)*

Recently we sent out a request to a number of our readers who attended the Kansas City convention to send us in their impressions of that affair. We have had some very interesting replies and a lot of friendly criticisms, some of them very much to the point. We would like to have a lot more personal expressions because, after all, conventions are for the many and not the few, and consequently should be handled with the idea in mind of doing those things which are the choice of the majority. So please take this as an invitation to write us about the Kansas City convention provided you were present. Unless you attend a convention, you cannot, of course have much idea of how it was conducted, and consequently are hardly in a position to offer criticisms. Yet maybe you have some suggestions to offer, so go to it anyway, even if you are not a convention man.—Ed.

JOSEPH SHRADER, LITTLE ROCK, ARK.

Since the Rochester Convention in 1909. I have attended every one. The reason was because after the first two years I found I could not stay away any more from the National Conventions. I have felt every year that I have gained more than I have spent by attending a National Convention. It is an eye opener, and a educational feature for character as well as mind for every photographer who attends. Besides it teaches him to respect the ethics of the profession which comprise all the qualifications of a high class gentleman in business. The same educational feature one could find in the Kansas City Convention.

The dividing plan of the time for the educational features and attendance with the dealer and manufacturer I think was very commendable. There was no fear of missing anything, and one did not have to overtax himself in trying to embrace everything of interest.

We could have easily done away with the

tea garden, but the music was certainly a touch of refinement, and in my estimation indispensable in a Convention where higher and more refined sentiment is to be awakened in the attending audience. I think music goes well with art.

The Commercial Section had very interesting things no doubt, but they were not available for all to take advantage of. I think the evenings could have been utilized more for the general benefit of all. As it was the Commercial Section seemed to have been separated from the portrait, and I know that a great many portrait photographers do some commercial work, and what the specialists in that line had to say was of vital importance to all.

A little more pride and interest should have been taken by the different section exhibitions. Each section should have pride in its own exhibition and see that the pictures are properly and tastefully displayed, so that each one would have a fair chance of competing.



Here's the bunch of live photographers who recently got together and formed the Michigan Society of Photographers, an invitation organization along the same lines as the Ohio Society and the Camera-craftsmen of Iowa.

—Ask the salesman "Is it advertised in Abel's?"—

In the case of the Southwestern Section, for several days they could not find their display at all, and when they finally located it and hung it in a haphazard way they found they didn't have a sign for it. Finally a sign was obtained and they could not find a better place to hang it than right over the photographs so they covered some of the photographs. I do not know whether the sign helped the photographs or the photographs helped the sign, but all together it was a piece of botch work, as far as the displaying part was concerned.

There was one feature overlooked at the Kansas City Convention, which in my mind is very important, and that is that they did not designate competent men who were given the positions of criticizing displays on exhibition. I believe these criticisms by our leaders are a good educational feature and should be in force at every convention.

As to the lectures as well as demonstrations, I think all were very instructive, the stars among all being the demonstrations by Towles and lecture by Beach.

This is all I have to say about the Kansas City Convention and as a whole the good far over weighed the short-comings, and I am glad that I was among the attendants.

I am looking forward to a bigger and broader convention next year, and I feel at this time that a vote of thanks of appreciation from the entire fraternity is due our executive officers of the present year for what they have done in uplifting our profession.

"TEE CEE"

(He prefers to remain incognito—Ed.)

In talking with several photographers regarding the Convention just closed I feel tempted to say that the concensus of opinion in regard to it was that it was a very successful one. Strange how these meetings impress different people in different ways, some thinking that one feature is the most impressive and others differing totally in their views as to the respective value of the many ideas adopted to make the Convention a success. Every one seemed to think that it was a successful meeting, and I am sure that all went home feeling that something had been accomplished by the management in bringing together so varied a combination of demonstrators as were seen, some of them for the first time in National Convention work. How the different workers put their ideas into practice was very interesting to me and I must take this opportunity of thanking you and the

management in general for the very valuable program that was so ably presented to us during the three days it was my pleasure to be present. Unfortunately I was called home before the close and regretted very much missing the last two days.

One of the things that met with my approval as a new idea was the novel way the ladies were kept out of the way for one half-day while the male portion of the visitors were permitted to turn themselves loose on the dealers and manufacturers without let or hindrance. Undoubtedly this was a very unique idea, and should be adopted at all future Conventions. Not that I have animosity against the opposite sex as a whole, but there are times when they are best in their place either in the nursery or in the safe-keeping of a few generous individuals who own cars and are willing to donate them to take the poor things for a ride into the country. Now, Mr. Editor, I trust this remark will not be misunderstood, for everyone knows that T. C., is not a woman hater, neither is he a bachelor from choice, but the fact remains that we poor men saw more and learned more during the absence of the ladies than at any time during the Convention. Please keep up the work, I am perfectly sure the dealers will appreciate the innovation.

The idea of holding the demonstrations in the Theatre was a good one, and was much better than holding them on the floor of some room where all are compelled to crane their necks and then see practically nothing of what is actually going on. We all had a good view of the subject and the demonstrators, and were comfortably seated in the bargain. The idea is not new, of course, for certain manufacturers have adopted this course from time to time in the past, but all the same too often our demonstrations are held in some room where only about ten per cent of the crowd are privileged to see what is being accomplished by the workers. Our Canadian friend was particularly good, and my old friend from the Blue Ridge mountains of North Carolina was a wonderful improvement on the personality as I was privileged to know it some years ago, which proves conclusively to me that nothing is impossible to the man who is willing to keep up with the Conventions and the work of the men who support these Conventions from year to year, making sometimes untold sacrifices in time to show to fellow craftsmen what they have succeeded in accomplishing in their own sphere of activity.

There is no secret in the making of good

photographs, for that man who knows seems to be always too willing to show to others how very easy it is to do things in a way that merits the praise of the fraternity at large. To my mind this is a very radical idea on the part of photographers, and I question if it finds an equal in many other professions (or trades) at the present time. I have found in my experience some men who decry Conventions, and have known one man who was bold enough to assert that he would not attend the Conventions because "he would not tell what he knew" This day for the sane man has long passed, and I for one am personally thankful I have no words of condemnation for the Convention in any sense, and feel that the whole management from top to bottom deserve the congratulations and thanks of the photographers who had the pleasure of being present. In a small way I know what a great amount of labor and energy is expended in every direction by those responsible for such meetings, and therefore feel better able to judge the merits and deserts of those in charge, and therefore say again to those who were responsible for our 1922 Convention THANK YOU! COME AGAIN.

D. D. SPELLMAN, DETROIT, MICH.

The Kansas City Convention was far ahead of what I expected and I feel the officers and secretary are to be congratulated for the success of the meeting this year. Nevertheless I feel that it was unfortunate that so many nonessentials were allowed to creep into the program each day to the detriment of the real numbers. For instance, Mr. Towles, who started a very comprehensive and instructive series of demonstrations on the first day, was put out entirely on the second day and the third day he was pushed over to the noon hour when everyone was tired and many had left the hall.

My most serious concern, however, is in the lack of art training in connection with our conventions. I think that at every convention we should have an artist who is interested in photography, on the program, who can intelligently talk on the art side of picture making and also criticize the work from an artistic standpoint. I feel that for the last several conventions, not only National but state meetings also that I have attended, the program has been very much overloaded with the desire of manufacturers to demonstrate new apparatus such as spotlights, etc., to the very large detriment of any constructive program.

(More to come!)



**Hotel
WINTON
Cleveland**
Headquarters
for
Photographers
attending the
O-M-I CONVENTION

Commercial Photography to Have a Real Part at O-M-I

MOST of the photographers who live in the smaller towns combine portrait and commercial work and make one about as important so far as the cashbox is concerned as the other. For this reason the officers of O-M-I decided that they would put on a regular demonstration in the commercial field without having anything else on the program at the same time that might detract from the attendance. Therefore they turned one morning over to Harry Devine with the instructions to get the best available talent and build a program that in his judgment would best cover the subject. Harry's experience in convention and school work is such that you may come prepared to witness one of the best demonstrations that has ever been put on in the commercial realm. He has not taken us into his confidence to the extent of an outline of what he intends to give but we do know that he has two or three experts in their line who will give freely of their knowledge. For men who are interested in the commercial side of our work this should be a morning well worth the trip to Cleveland.

HEADQUARTERS for the O-M-I CONVENTION
are at the **HOTEL WINTON**.

HEADQUARTERS for the machines of those who drive over will be at the Hotel Winton Garage.

Just back of the Hotel

Courtesy - Service - Safety
Ask the ABELS

—Tell the demonstrator, "I saw it in ABEL'S"—

by Director Will H. Towles as his secretary and school register. Mr. Steinke is now at Winona Lake, installing the apparatus and making preparations for the opening of the school. Information regarding rooms, etc., can be obtained by writing to Mr. Steinke, P. A. of A. Photographic School, Daguerre Memorial Bldg., Winona Lake, Ind.



The Photographer and His Client

(Concluded)

I showed her the various sizes, and told her the price of each. Having selected the size which she preferred, I pointed out that this could be obtained either with a dark background or with a light one finished in the sketch style, and I asked her which she would like. She said: "O, now which is the newest?" (She did not say "newer".) "The sketch is the latest and most artistic, isn't it?" I replied that the sketch style was by no means *new*; that our own firm had produced continuously for the previous twelve years; and I added, by way of explanation, that there was really nothing new in photography; that one must have either a sketch portrait or a solid one, and that there was no escape from these alternatives. She made an appointment for the following day, and went out. She never came back. Had I told her a direct lie, and said, "O, yes, madam, this sketch style is the very latest thing in portraiture, and the most artistic style as yet reached by photography," she would have been delighted, and I should not have lost a customer.

Beyond this factor of artistic atmosphere, the handling of the customer by a photographer should follow the same rules as those of any average retailer. Firstly, the customer must, of course, be led to understand that his or her custom is valued and appreciated. This is at least one duty in which the photographer may engage with all the enthusiasm begotten by truth. He may not, on the other hand, experience the same conviction regarding the customer's opinions of his portraiture. And here is the most painful subject of all. A customer enters with her proofs, opens the wrapper, and throws them on the receptionist's table, exclaiming, "These are dreadful! Simply appalling! My friends didn't know me! they are *most* inartistic!" (referring, of course, to the proofs, not the friends). Now, if the photographer be standing by, or if the receptionist convey these remarks to him, his first feelings will be those of anger and resentment. In his opinion, the likeness is perfectly good; and he knows that there is certainly no cause for com-

plaint as regards the artistic qualities of the photographs. On the contrary, he had taken more than usual trouble with this sitter, and he had achieved a pictorial result with which he was justly pleased. His first instinct, therefore, is to step forward, and to give a staunch denial to the lady's calumnies. If he is unwise, and his skin is yet untoughened, he will fall to the temptation, and the result will be an undignified argument, and a lost customer.

Now, let us follow the mental processes of such a customer, because it is only by understanding her psychology that we shall know how to deal with her, and ultimately to reduce her to amicability and reason.

The proofs arrive, perhaps, at breakfast time. The lady hands them to her husband for his opinion, and he, glancing from his morning paper, looks at them hurriedly. "They seem all right, my dear," he says, "but I don't like that dark shadow on the left side of your face." Then, having swallowed his last mouthful of coffee, he bolts for the office. The proofs are now put aside for a few hours, and are forgotten, perhaps, until the afternoon, when a friend comes to call. "Oh, by the way, my dear," the lady exclaims, "I must show you the proofs of my photograph. They just arrived this morning. Now, what do you think of them?"

The friend looks at each carefully, and lays them down one by one. "I don't care for that one very much," she says, after a pause. "Your expression is better in this one; but what a pity your dress is so crumpled. Then, in this one, your hair isn't so nice. Where did you have them done?"

"At Jenkins & Son."

"Oh, Jenkins! Now, I wonder why these Jenkins people always make one's face look so dark on one side. I've noticed that in several of their photographs. I don't admire that sort of thing, do you?"

"I can't say I've noticed it," falters the lady. She is now somewhat disappointed, and is inclined to be annoyed, first with her friend, and then with the photographer.

Evening comes, and George drops in. George is the lady's brother-in-law. Moreover, he is an amateur photographer who develops his own films, and washes his prints in the bathroom basin.

"Oh, George, do give us your opinion on these. You understand these things. I'm sure I don't know what to think. Do you think they're at all like me?"

Now, I ask the reader, is there any erring human being capable of foregoing so glorious an opportunity as this? There is not. George, therefore, examines the prints criti-

Specify

ELON

There is no better developer
for photographic papers. We
recommend it for the quality
of the prints it produces.

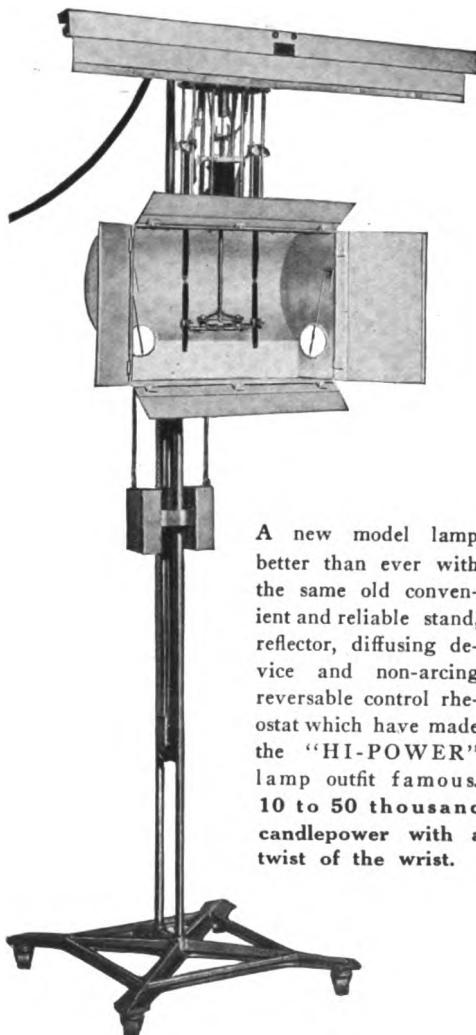
We make—we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

The Perkins "Hi-Power" Twin Arc Lamp

"THE LIGHT THAT NEVER FAILS"



A new model lamp better than ever with the same old convenient and reliable stand, reflector, diffusing device and non-arcing reversible control rheostat which have made the "HI-POWER" lamp outfit famous. 10 to 50 thousand candlepower with a twist of the wrist.

Let us tell you more about this improved model with the five distinctive features of light control including the new adjustable diffusing discs for low-keyed lightings. See this new model at your dealers.

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave.

Youngstown, Ohio

MERCK'S

Photographic Chemicals

PHOTOL, Rapid Developer
(Monomethyl-Paramido-Phenol-Sulphat.)

PYROGALLIC ACID

HYDROQUINONE

SODIUM HYPOSULPHITE

SODIUM SULPHITE

SODIUM SULPHIDE

BICHROMATES

SCHLIPPE'S SALT

SILVER SALTS

GOLD SALTS

URANIUM SALTS

POTASSIUM BROMIDE

POTASSIUM FERRICYANIDE

FORMALDEHYDE

IODINE BORAX

ALUMS ACETIC ACID

CITRIC ACID, ETC.

MERCK & CO.
ST. LOUIS NEW YORK MONTREAL
Works at RAHWAY, N. J.

The exhibit of commercial work recently shown at the Kansas City convention was on display at the Hotel Tuller, Detroit, on June 9th, under the auspices of the Commercial Photographers' Association of Detroit. They ran a three-inch double column advertisement in the newspapers specially inviting advertisers, printers, engravers, artists and members of allied trades to come and see the possibilities in photography for their own needs.

A reader out in Washington received this letter from a customer the other day: "I noticed my picture up a few days ago as I was leaving I would rather not have my picture up. I will be much obliged if you would take it down. Thanking you."

Bawden Bros., commercial photographers and engravers in Davenport, Iowa, have raised their capital stock to \$200,000, consisting of \$100,000 in \$100 par common, \$25,000 in \$100 par first preferred, and \$75,000 in \$100 par second preferred.

Maybe some reader can give us information derived from actual experience: a Tennessee subscriber wants to paint the floor of his skylight room with a dull surface so that there will be as little reflection as possible. Any suggestions?

—Ask the salesman "Is it advertised in Abel's?"—

D^{Professional} DEFENDER

for

PORTRAIT PRINTS IN BLACK TONES OR SEPIA

Interprets the portrait negative
with a soft blending of light and
shadow, and an exact rendering
of each tone in the scale.

In other words, softness and
brilliancy combined—true por-
trait quality.

Ask for
"The Book of Defender Papers"
through your dealer or direct

DEFENDER PHOTO SUPPLY CO., INC.
ROCHESTER, N. Y. OR BRANCHES

—Patronize the advertiser—he is responsible—



JULY

\$50 PRIZE

Competition

CLOSING DATE SEPTEMBER 1, 1922

Pictures must be colored with our colors, and colored prior to June 15, 1922. Open to all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

LOOKING FOR BARGAINS?
THEN SEND AT ONCE FOR A FREE COPY OF OUR
BARGAIN BOOK and CATALOGUE
in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a post-card, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employees.

Real ticket salesmen for studio established fifteen years; never given ticket scheme a thorough trial. Address 326 Lindsey Bldg., Dayton, Ohio. 6-24-2

Wanted—First-class commercial finisher, must have expert knowledge of dark room work, prefer all-around photographic assistant. State salary and qualifications in first letter. Address C. H. Poland, 180 S. Main St., Memphis, Tenn. 6-24-1

Wanted—operator for first-class studio. Position permanent to the right party. State experience, give references and salary expected in the first letter. Clinedinst Studio, 733 14th St., N. W., Washington, D. C. 7-1-2-C

Wanted—Salesman to sell photo mounts in Indiana, Ohio and West Virginia. State experience. Address G-2, care of this journal. 7-2-1

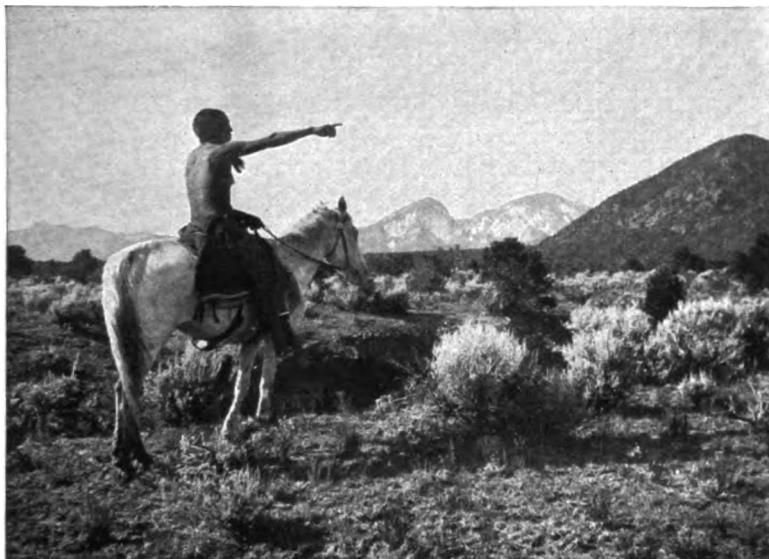
**Underwood's
Portrait Studio**

1114 McGee St. Kansas City, Mo.

**MAKERS OF PORTRAITS OF THE BETTER CLASS
for the
PHOTOGRAPHIC PROFESSION**

—Favor the advertised products—their makers are responsible.—

Turn to the Right!



HALOID RITO

a paper that's *right* for the *Amateur finisher*

per 500 sheets		
S.W.	Size	D.W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4¾	3.25
3.50	3½x4½	4.40
4.00	3½x5½	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Because

HALOID RITO prints have *snap* and *crispness*.

HALOID RITO papers, Semi-Matte or Glossy are *Non-Abrasive*!

HALOID RITO stock is pure white, *clean as a hounds tooth*, without stains or blisters.

Use HALOID RITO and finish your finishing troubles.

Place a trial order today.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield
San Francisco Agent, A. H. MUHL, 220 Post Street

CHICAGO OFFICE
68 W. Washington St.

HALOID PAPERS ARE UNIFORMLY GOOD

—Tell the dealer you "saw it in Abel's"—



—EXCELLALL—

“The Plate Supreme”

A New fast Plate the Photographers have
been looking for without sacrificing
CENTRAL Qualities

ORDER FROM YOUR DEALER

Central Dry Plate Company



New York

San Francisco

St. Louis, Mo.



GRAF SUPER LENSES

THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

The Graf Optical Co.

South Bend, Indiana

New York Office, John Wallace Gillies
80 W. 40th Street

Chicago Office, - Eugene Hutchinson
410 Michigan Avenue

GRAF SUPER LENSES

Wanted—A man good in all branches of photography. I have the equipment, material, and chemicals. The right party can make money this summer with me on a fifty-fifty basis. Call or write, Theo. P. Keiffer, 4022 W. Lake St., Chicago, Ill. 7-1-1-C

WANTED—Good home portrait operator and finisher able to do commercial work also. Experience absolutely necessary. LUCIA A. WEEKS STUDIO, 80 South Third St., Columbus, Ohio. 7-1-1

Wanted—All-around man for popular price studio. Layton Studio, 417 E. Broad St., Richmond, Va. 7-1-1

Wanted—Young photographer to act as assistant and secretary to principal Will Towles at P. A. of A. School, Winona Lake, Ind., from July 15th to September 12th. Will pay \$200 for entire period and free tuition at school. Apply to General Secretary, 421 Carlton Bldg., Cleveland, Ohio. 7-1-1

Wanted—Young man or lady, capable of doing amateur finishing and assisting with portrait work, Kelz Studio, Reynoldsville, Pa. 7-1-2

MISCELLANEOUS

Photographer—Splendid opportunity to establish a department store gallery. We will lease fourth floor room, 20x60 feet, in our store; large skylight; elevator service. Only a first-class man need apply. References required. Apply to KLINE, EPPHIMER & CO., Reading, Pa. 6-17-3-C

FOR SALE—New 25 inch focus E. F. Bausch & Lomb Process Anastigmat Lens in barrel with stops. List \$298.50. Bargain \$195.00. Northern Photo Supply Co., Minneapolis, Minn. 6-24-2

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH. 5-27-TF

—Advertising increases sales—therefore reduces production costs—

There's a lifetime of service
in each one of them.



EASTMAN METAL TRIMMERS

Buy an Eastman Metal Trimmer and you buy an instrument of such substantial construction and dependable accuracy that you are assured a lifetime of service.

Furnished in three sizes with metal beds ruled with white lines in one-half inch squares, also accurate brass rules.

The Price

No. 10 - 10 inch blade and rule	\$15.00
No. 15 - 15 inch blade and rule	20.00
No. 20 - 20 inch blade and rule	25.00

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Patronize the advertiser—he is responsible—



**The Genuine Beattie Lites are
sold only by Beattie —
direct-to-you.**

BEATTIE'S HOLLYWOOD FLOOD-LITE

Many times quicker than any "north skylight." Exposures in one second or in the hundredth part of a second.

Amply diffused, the light has the sparkle necessary to the production of negatives perfect in gradation quality.

Now sold *direct to you, \$145.00* price.

If after thirty days trial you have any doubts as to the wisdom of your purchase, return the Lite to us, freight collect, for full credit.

Beattie's Hollywood Hi-Lite Co.

**1645 Hudson Avenue
Hollywood, California**

He, of course, assures her that it is no trouble, and that he makes a point always of satisfying his clients. And here the story ends—except that, in nine cases out of ten, the lady orders from the first proofs after all.

This, of course, is only one instance; but

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
*Sample portrait mailed to Photographers
on request.*

WILLIS & CLEMENTS, Philadelphia, Pa.

similar treatment can be applied in most other cases. I can hear a photographer say: "Yes, that is all very well, but, after all, the first proofs were perfectly good. Why should I be obliged to suffer this extra expense merely because of a customer's ignorance? I would rather lose such a customer than submit to injustice of this kind!"

My dear sir, you are a fool; firstly, because you do not realize that you are conducting business in an unjust world, and secondly, because you do not realize the first principles of conducting business. It must never be forgotten that justice, being one of the higher ideals, is correspondingly ex-

What is the Most Important Thing About an Enlarged Portrait?

We believe you will agree that it is the *Likeness*.
And the second important thing is the *Finish*.

It must be a likeness or it will not deliver, and the finish must be good enough to uphold the standard you have set for your own work. These two points we keep ever in mind while finishing your work.

WRITE FOR PRICES

THE A. A. STONE CO. Photographic Enlargements
1492 W. 117th Street **Cleveland, Ohio**

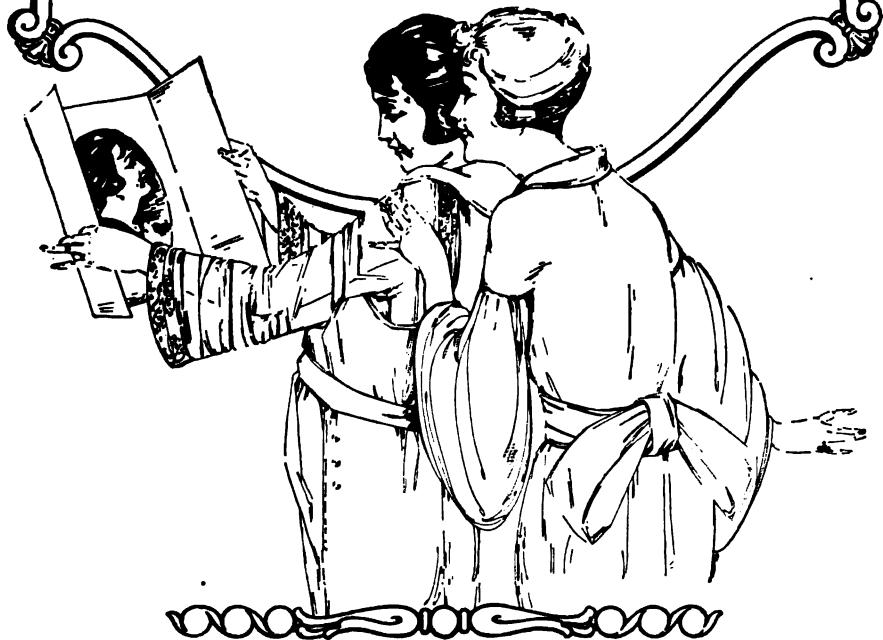
—Favor the advertised products—their makers are responsible—

The Standard of Style

in photographic mountings is always maintained by the studio which displays Collins Quality Mountings. Designed by men who have made a life-study of photographic art and made by men who consider good workmanship their hobby, Collins Mountings enjoy a distinctive individuality that places them above and beyond competition.

Use Collins Mountings for all your work

A. M. COLLINS MFG. COMPANY
PHILADELPHIA, PA.



—Tell the dealer you "saw it in Abel's"—

six-part cartoon on the order of the newspaper comic strips. The subject matter of the cartoon visualized the enormous fish that Jones claimed he had caught. In direct contrast to this, the end picture showed the diminutive goldfish that his friends had photographed and presented to him.

BABY OUT FOR AN AIRING

The Owl Drug Co., Battle Creek, Mich., caught the eye of the passerby with a doll baby carriage, the sole occupant of which was a baby doll. These objects were being "shot" from a distance by a larger doll, with a vest pocket camera in her hands. The background was adorned with summer floral decorations.

A WINDOW TRIP TO THE TROPICS

The Gray Drug Co., New York City, brought the Tropics to Manhattan. The wallboard panels were painted with a white steamer cruising through a tropical inlet, with the palm tree shores of some tropical land in the foreground of the picture. Several cardboard cut-outs of palm trees, covered with cocoanut fibre, with artificial palm leaves attached at the top, were "planted" in several prominent show window positions. The central location was occupied by the stump of a tree trunk, with a colored cut-out of a lady tourist, camera in hand, seated on the trunk. Green tissue paper, shaved into tiny strips, provided the floor covering. A number of cameras were exhibited along the floor over sea blue painted stands.

THE HOMELIKE SETTING

Ludwig Bauman & Co., New York City, have a display manager who believes in providing cameras with homelike surroundings. An excellent display of this order was made by Mr. J. Edward Rogers. The cream paneled background had a window effect in the center, simulated by the hanging of a light colored cretonne curtain. The far left corner was occupied by a small, round wicker table, on the top of which reposed a vase of seasonable flowers, flanked on one side by a small camera, and a small portrait at the other side. Directly in front of the cretonne curtain was a large wicker rocker, with a soft cushion on the seat. A tripod camera was placed at each side. On a two-tier glass stand along the two sides—this was a corner display—were several camera models and films. A grass rug was laid on the floor at the front center in a forty-five degrees angle. Several small cameras and literature found a resting place on the rug.

FOR USE BY THE GOLFER

Bamberger's, Newark, N. J., enveloped

the rear with yellowish-brown draperies, with artificial grass as a floor covering. A rustic garden seat center held a camera, with a bag of golf sticks leaning against the seat. At each rear side near the middle a tripod camera was placed in position. Room was found at the far left side for a rustic pedestal, with a pot of trailing roses on top. This exhibit was balanced at the far right rear by a female wax figure, becomingly clad in sports attire, with a camera strung over her shoulder. Cameras were set out on mahogany pedestals on the floor down in front.

CONSIDERING THOSE BACK HOME

March Brothers, Dexter, Me., took a new angle of the vacation argument. A sign in their window offered the following suggestion:

"Share Your Vacation with Those Who Had to Stay Home."

The center part of the display featured a stereopticon, which was pointed toward a screen at the rear. The screen was one mass of kodak snapshots, while groups of cameras and supplies were scattered over the purple plush covered floor.

(All rights reserved by Ernest A. Dench)



The Pockescope

THE Wollensak people have just placed on the market a new side-line for dealers which should be a ready seller. They have coined the name of "Pockescope" for the little contrivance, which is a pocket telescope which magnifies more than four and a half times, and sells at retail for \$2.00. It is not a toy, but a scientifically constructed optical instrument of real value. The market for the Pockescope is unlimited, and as a side line it is ideal, selling at a low price and requiring but little room for display. Better write the Wollensak Optical Company, Rochester, N. Y., for complete information today.



Advertising Star to Talk at O-M-I

HERE'S a totally unexpected feature popping up at the last moment for those who plan to attend the convention of the O-M-I Association at Cleveland, July 24 to 27, 1922. Chas. W. Mears, of Cleveland, famous throughout the country for his ideas on advertising, will talk on Thursday morning, the 27th, on Advertising. Mr. Mears, who was for some years advertising manager of the Winton Automobile Company, has been Dean of the advertising course at Western Reserve University since its inception. This course is sponsored by the Cleve-

—Advertising increases sales—therefore reduces production costs—

Make projected
portraits on

EASTMAN
PORTRAIT
BROMIDE

The prints retain the contact quality—have the roundness and brilliancy so essential to high grade portraiture.

Pleasing surfaces—rich carbon-brown tones by re-development.

D White Rough Matte
D White Rough Lustre

E Buff Rough Matte
E Buff Rough Lustre

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

land Advertising Club, one of which Mr. Mears is an honored member. A talk by Mears is a real drawing card all by itself, and you photographers who write your own advertisements, as well as those who don't believe much in advertising anyway, should make it a point to hear his message.



Ten Dollar Dues Are O. K.

Osage, Iowa, June 29, 1922

Editor Abel's Weekly,

Dear Sir:-

I HAVE been quite interested in reading the discussion on the subject of dues. Several seem to think ten dollars too much. But for me it is ten dollars invested that brings me a good return on my investment as it would be to every studio owner who takes the advantages that are offered by the P. A. of A.

Though I have never attended a national, the books that are published by the association giving the lectures and discussions at the national meeting have been worth the ten dollars to me.

And then, what can we expect of an organization if it does not have the "where with" to do things.

For me, I would rather be with the bunch that is pulling than the bunch that is riding. For it is a fact that every photographer is bound to be helped by the activities of the National Association.

W. W. Martin



The Photographer and His Client

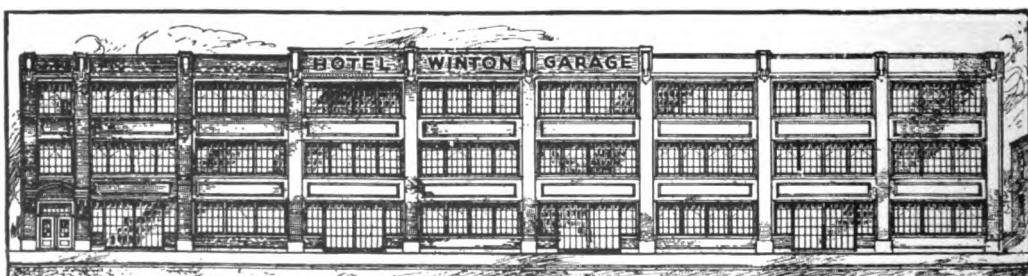
(Continued from Last Week)

The far-seeing photographer, therefore, will fill his show-cases with a series of beauteous damsels—preferably of slightly theatrical appearance—gazing upward (or downward) with an expression of what is presumably fashionable languidness, but

which strongly suggests indigestion. These—the other instructions having been followed—will attract many people to his doorway, and some up to his reception room. Here a further array of similar ladies must be on view, and not inferior in beauty, languidness, etc., to those downstairs. On the fresh wave of admiration which these arouse, the prospective client should be washed into the studio. But here a different attitude must be adopted. We return to grim realities, and likeness is once more the predominant factor. However greatly a client may admire languidness and double-lighting in the portrait of a stranger, she will not allow them to interfere with the rendering of a recognizable likeness of herself. The photographer need have little fear of complaint being made at the omission of such things in the portrait. As soon as the proofs reach the sitter all thought of these things vanish. The beautiful damsels are quite forgotten, and an entirely new interest is aroused.

There are, of course, cases where likeness is not desired, and idealization is frankly demanded. But such portraits are usually for the purpose of publication in the press; and there is no reason why truth should be told in the half-tone reproductions any more than in the text.

Next in importance to an alluring display of specimens comes the name of the photographer or his firm. If his name, as generously given him by his godfathers and godmothers in his baptism, be William Smith or Harry Jones, let him conceal the fact like a murder. More skill and art are expected—and discovered—in the creations of a foreigner than of anyone unfortunate enough to be American. In practice, however, it is not necessary that the aspiring photographer should be of French or Italian birth. All that is required of him is that he should assume a French or Italian name.



O-M-I

Courtesy
Service—Safety

JUST BACK OF THE HEADQUARTERS HOTEL

HOTEL WINTON GARAGE
CLEVELAND

O-M-I

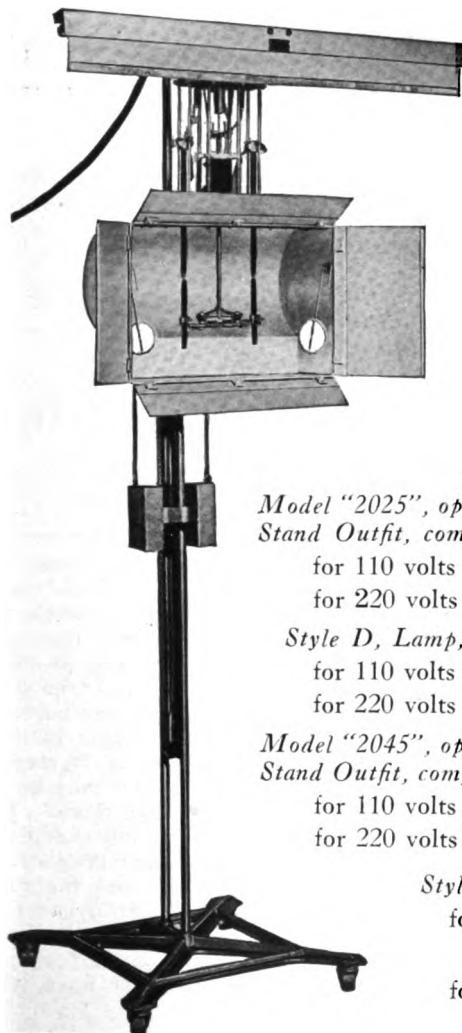
Storage
Washing—Repairing

—Ask the salesman "Is it advertised in ABEL'S?"—

Announcing an important addition to the line of

Perkins "HI-POWER" Twin Arc Photographic Lamps

NEW MODEL "2025"



We have previously furnished the *Perkins "HI-POWER" Twin Arc Lamp* in the Model "2045" only, which operated from 20 to 45 amperes. In offering the additional Model "2025" which operates from 20 to 25 amperes, we believe we are meeting the demand of many photographers who do not need the extreme volume of light which can be produced by the Model "2045". The new model is of the same design as its higher powered brother except that it is made to operate at the lower amperage.

Prices are as follows:

*Model "2025", operating 20 to 25 amperes, Style C,
Stand Outfit, complete as pictured,*

for 110 volts D. C. or 60 cycle A. C.....	\$135.00
for 220 volts D. C. or 60 cycle A. C.....	150.00

Style D, Lamp, Rheostat, Cable and Carbons,

for 110 volts D. C. or 60 cycle A. C.....	\$ 90.00
for 220 volts D. C. or 60 cycle A. C.....	105.00

*Model "2045", operating 20 to 45 amperes, Style A,
Stand Outfit, complete as pictured,*

for 110 volts D. C. or 60 cycle A. C.....	\$175.00
for 220 volts D. C. or 60 cycle A. C.....	200.00

Style B, Lamp, Rheostat, Cable and Carbons,

for 110 volts D. C. or 60 cycle A. C.....	\$135.00
for 220 volts D. C. or 60 cycle A. C.....	160.00

Let us send you descriptive literature on the new Model "2025", also the Model "2045". See the new model on display at the O-M-I Convention, Hotel Winton, Cleveland, Ohio, July 24th to 27th, or at your dealers.

Write for "More Light on the Subject"

THE PHOTOGENIC MACHINE COMPANY

512 Andrews Avenue

: : : :

YOUNGSTOWN, OHIO

—Patronize the advertiser—he is responsible—

you are thinking to yourself that you would not very much mind foregoing that privilege. If possible, only the mother, or perhaps the nurse, should be allowed to stay in the studio, and, as a rule, I find it easier to get a picture of a spoiled kiddie, if no toys are shown to it, and as little notice taken of it as possible. Also, it is best to be as quick as possible with this kind of youngster, and not attempt to play with it; just to attract its attention by a touch of the musical box will often do the trick.

A very difficult child to deal with came to the studio the other day. The youngster was naturally very shy and nervous with strange people, and was unfortunately spoiled into the bargain. It was no sooner brought up into the children's room than it started to scream as hard as it could. The mother was promising it chocolates and a good whipping alternately, and I could see there was small chance of a picture that morning. It had been told all the way coming that it must be good, as it was going to have its photograph taken, but the only idea that the youngster's little brain retained was that "it was going to be taken." Where, it did not know, but the poor little beggar was really frightened, as well it might be. Advising the parents to come another day, I also suggested they should not say anything further to the child about being "taken," but let him forget all about it if possible. If they would bring him in again in a week at the same time of day, and have him brought in at the other entrance to the studio (there are two ways into that room), I would have everything in readiness, and we hoped that by coming in another way he might forget his previous fears and give us a chance of getting him unawares.

They did so, and, coming into the room from an entirely fresh end, and also seeing no one about and a new toy lying on the floor, the child was not so nervous, and by the time five minutes or so had elapsed I ventured to show myself at a distance and slip behind the camera. By and by I got a couple of exposures, one of which was fairly good. Only a small order was the result at that time, but the parents remembered that the child had been treated tactfully and kindly, and they brought it in again next year. The child was older, gave far less trouble; and a good picture, followed by a good order, was the result.

I am only telling you this to show that it pays in the long run to have patience. Your customers do not forget it, and they tell

other people, too. I find it a good thing to notice the kind of toy children like, and, as far as possible, let them have their choice, even if you may not think it quite suitable. One little lad would have nothing else but a skipping rope, rather a girlish toy, but it met with his approval. Others, again, are very anxious you should photograph their own dolls, and it is not wise to refuse, even if the teddy bear or the doll is nearly double the size of the kiddie. I take one negative to please the child, and then another that I think will suit the mother. You gain the child's approbation, and that is half the battle.

Sometimes it is a great help, if toys fail, to let the children play about and pretend to take a photograph themselves. They get so interested, and it is such fun to them, that it is an easy matter to get a good expression of them when you subsequently take a negative. It all takes time, but I find it is well worth while.

By the way, a cat is always useful in the studio, as most children are fond of animals. We have had one for fourteen years, and he is very good indeed at sitting with the little folk.

If you are, however, fortunate enough to possess both an intelligent dog and a cat that are on friendly terms with each other all the better; you can use them both when needed.

Of course, you may not be able to find a dog as well trained and devout as one of Mr. Freckleton's, but I find most terriers are very teachable, and patient, too.

I will next show a slide which may perhaps give you an idea of how you can get a homely-looking little picture, by making use of both the cat and a bit of sunshine on the floor. It was morning in summer time, and the cat had found the warm patch of sunlight. So putting the child into a comfortable little chair near the cat, I gave it a book of colored pictures to look at. The rest was quite easy. Talking of sunshine, the little bit that comes in through the side-window at one end of the studio for an hour or two in the mornings is most useful for making a change in one's style of picture during the summer months.

Our studio is practically divided into two rooms by means of curtains drawn right across the middle; these can, of course be thrown right back when we have a large group to take. One end has a top light and also mazda lamps fitted high up in various parts of the ceiling, so that we can take our sitters in any part of the room. The other end is lit only by a large side window,

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and it is through that window in the morning that the useful little ray of sunshine comes.

Another of my slides shows a different effect, because the kiddie is standing very nearly with her back to the window, and the little face is lit chiefly by reflected light. To make the picture look as sunshiny and spring-like as possible, I turned the background slightly at an angle towards the window, so that it was lit up almost as much as the child, and on the side of the ground where the little hands are I pinned a few long sprays of blackthorn. Terribly prickly stuff it is, too, but just the thing for a spring picture. I removed the longest of the thorns before letting the child's little hands come near.

Here I show you two youngsters playing at school with the dog to assist. I am afraid the dog did not see so much fun in it as the kiddies; all he saw was a piece of dog biscuit waiting for him on top of the camera. Of course, it is not a good likeness of the two children, dressed up as they are, but before they leave the studio we always get two or three negatives in their ordinary dress, showing more of the little one's faces. These "play pictures," as we call them, are really a good investment. They are a bit out of the common, and even though the parents do not select them for their order, they generally like to have one copy to keep for themselves, and that is usually shown to their friends. The friends in question admire it, and think they would like to take their little ones to a studio where the children are allowed to play and have a good time. Then, again, an enlargement from one of these "play-pictures," hung up for a short time in the show-room, is always an attraction and interests the customer.

Last summer I had a wedding party to photograph in their own garden. When the bride and bridegroom had been taken and were on their way to the station, I got the four little bridesmaids to come with me into the next garden, where there was a small fountain. I arranged them round this, turned the water on slightly, and let fly with two or three plates. The kiddies thought it great fun, because they could run about the grass without their shoes and stockings and play with the water. What their mothers said when they saw the wet frocks I did not wait to hear! This picture was put in the show-case with the wedding groups, and, being something a bit out of the ordinary, made people talk.

I spoke a little while ago about the use-

fulness of flowers in a picture. Now and again one gets a rather plain child to photograph, and then a few flowers come in handy, either out of doors or in the studio.

Flowers are often useful in the studio. Here is a child sitting on a fairly large table, and two big bowls of flowers and grasses are standing on the same table. One is slightly at the back of her; the other one she is holding in her lap. The two vases are of such a height that they do not show in the picture, only the tops of the flowers, and just one or two long sprays of grass which break the line of flowers, and, at the same time, merge softly into the background. Out of doors is easier, especially if there are some of those tall daisies anywhere about. Let the child gather a few, and it will forget to a great extent that you are going to photograph it; you will then get a more natural expression.

In making a picture of a young mother and baby, I find a simple wicker crib very useful. The crib rests on its own wicker stand and is about 3 ft. from the floor, so that the mother can sit comfortably on a chair and lean over her baby.

In making fire-light pictures of a little girl I find it best to tell her to hold her hands out to the fire and see how warm it is, or to swing her dollies to sleep in the warm glow, and even though the fire is only electric, the child usually enters into the fun of it, and does as requested.

For pretty fire-light studies, however, I prefer an older child. Children seem to me to call for sunshine more than fire-light.

I will tell you what we do at the studio after Christmas to try and make fresh customers when things are a bit slack. We have what we call a "lantern social" in the evenings, say, about once a fortnight, and throw on to the screen probably a hundred or more children's pictures during the hour and a-half that the "social" lasts. Invitations are sent out to several ladies who have already brought their kiddies to sit, and they are asked to bring a friend with them. Suppose you send out about fourteen invitations, and perhaps twelve accept; that means you will have twenty-four guests to attend to. That is really enough, I find, to look after, if you are to give each one a little personal attention, and it pays to do that. We usually start our social at about 7:15. After showing the slides, which generally occupies about an hour and a-quarter, the lights are all turned up again, and cups of nice hot coffee and a few biscuits are handed round. The customers

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thoroughly enjoy it, as it is a novelty; it does not take long to get the studio ready and the lantern fixed up. The white background is always ready to act as a screen, the camera stand is just right to carry the lantern; we fetch a few more cozy chairs up from the reception room, fill a bowl full of fresh flowers, and your social room is ready. My assistants are very good; they take it in turns to stay and help with the coffee, and in making the customers feel at home and comfortable.

A most important thing to remember is always to have slides of those children whose parents are your guests for the evening, ready to put on the screen. It is *those* pictures they look forward so proudly to show to their friends. We generally invite the ladies only, thinking that it is perhaps

a tame entertainment for the men, especially as there is only coffee at the end of it, but several times the fathers of the kiddies have come and have quite enjoyed it. One special evening we invited the children as well as the parents, and, as the Americans would say, it was "some night." It was rare fun to hear some of those youngsters' remarks. But it did a lot of good, from the business point of view, because the children talked a lot about it afterwards to their little friends. If only we can give the people something new and good to talk about, we ought not to have many slack weeks. The secrets of success are, I venture to think, to keep up to date, always try to find something new and attractive; above all, see that one's work is good and turned out promptly.

A "Mental Photo" of George M. Edmondson, Cleveland

SEVERAL of the newspapers of Cleveland are making a feature of daily interviews or character studies of well-known business men and other about town. The other day we ran across the following on George Edmondson, in the Cleveland News:

Like his father before him, he has been a photographer all his life, being born into the business in Norwalk, Ohio. When he was a youngster, he came to Cleveland and became assistant to James F. Ryder's first assistant and then came employment with E. Decker to whom he became successor, the business continuing intact for fifty-three years. Like his two employers, Mr. Edmondson has been president of the Photographers' Association of America, Mr. Ryder being the first. These are some of the ones responsible for the slogan, "Your friends can buy anything but your photograph!"

Why do some photographs look well for years and years while others look like the old Nick in a few months? Because women do not make a careful study of line when they select their clothes; they are blinded by color, and when they present themselves to be photographed, the bad lines remain and color is not to be found in a black and white print. The simple things are always the best. When women insist upon having some certain piece of jewelry or a modish hat the center of attention, then, of course, the photograph does not turn out well and goes out of style with the change in hats or whatever the featured article may be.

Such pictures do not compose well.

What is meant by "composition?" Harmonious arrangement of lines and masses of light and shade. A satisfying picture must be (1) a good likeness, (2) characteristic of the individual, (3) well composed and (4) possessing pictorial value. If you can get all this into one photograph, you will have something which lasts. Jazz photography does not endure.

What are some of the stumbling blocks in camera portraiture? The self-consciousness of the average individual. We are taught that from the very start in life. A mother calls attention to "Baby's pretty paddies" or to "Baby's tunning 'ittle shoes" and by the time "Baby" is six years old, she marches into the studio and begs me to admire her "pitty dwess." Put a mirror somewhere along Euclid Ave. and see what happens. And it's not only women who do the looking, not by a long shot.

Are men ever vain? As a class, they are rather indifferent about their photographs, a couple of plates are all they want made and they are seldom fussy.

Are women fussier about retouching? No one wants to have bad points exaggerated, but with modern photographic portraiture there is used a diffused lens which loses the sharp details and there is consequently less retouching. If a woman has good eyes and a poor neck, we focus the camera accordingly. Making good photographs is only a matter of taste.

Then unlike figures, camera can lie? No. A diffused lens is merely one that is astig-



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matic. Look steadily at my nose—are you conscious of sharp lines anywhere about my face? No, because your gaze is fixed and the same thing happens with a camera. The old-time photograph was sharp. A man cannot make a good photograph unless he is trained in craftsmanship.

Is there much change in technique in photography? In portraiture there is a more pleasing result obtainable because of the variety of light diffusion.

Long, long ago when little girls had their pictures taken, their heads were wedged into "rests," what has become of those instruments of torture? They are seldom used now but I often wish to heaven I could put an occasional sitter into a straight jacket. In those old times, head-rests were necessary as time exposures were long than now. We make in fifteen minutes as many plates as we once made in an hour.

What do people say first when they come to be photographed? They invariably liken it to a visit to the dentist, apparently the only other thing they dread. I had to quit using a movable platform because everybody would say, "Huh, a free ride." It got on my nerves so that I waxed the floor and now I shove a 200-pounder all over the place in a chair with ball-bearing castors. It is hard work, but I don't have to listen to that moth-eaten joke. Once a lovely, white-haired lady came to be photographed, she was charming in every way until she mounted the platform and I began pulling it into position. "A free ride!" she exclaimed: So I asked her what she meant by that. She explained that in small towns, hack-riding is a favorite sport and so in every village there are women who have a fine time attending funerals and then going miles to the cemetery. "A free ride," she said, "like the one I am having now." Another favorite saying is, "I've just had a shampoo and I can't do a thing with my hair." Everybody charges me to make 'em look their best, and once a lovely lady challenged me to "do my damndest."

What kind of people do you find most interesting? Children. They are more natural than grown-ups, as a general thing, and they respond quicker if one is perfectly natural with them. They are instantaneous in detecting sham.

How good a subject is Mr. Rockefeller? I have never found him difficult. He is always interested in the mechanics of the studio and has watched me develop plates. I have made many sittings or him here and at his homes and he is always agreeable to work with. I photographed Elbert Hubbard the first time he lectured here; he posed

with Harry Korner who looked young enough to be his son. The first picture I made after coming to Cleveland was Mrs. Stanley Brown, then Miss Mollie Garfield, the operator at Ryder's left the room for a moment so I took his place at the camera. The day of the Hanna-McCormick wedding, I had made many views of the bridal party when I discovered Senator Hanna sitting in a tent with Roosevelt, then President, so I swung the camera around on the window sill and obtained a remarkable picture of those famous two men when they were off guard.

What do you remember most distinctly about society work in the older days? The way brides fainted away while being photographed and it was part of my job to bring them to their senses. Collars were high, waists were like wasps and trains stretched across the studio. It took a long time to arrange the lights, camera and background. It was fully a 50-second exposure for each negative and by the time a dozen had been made the bride would begin to topple.

Will photography make as great strides in the future as in the past ten years? In color photography there is still much to be done. I am using a French process on glass, especially for gardens.

Will this take the place of garden paintings, such as those done in and near Cleveland by Mary Helen Carlisle of New York? No, indeed, for a camera is too sharp and too inartistic to supplant reproductions, in oils.

Do you ever get sick of your job? Never, and I enjoy it more than I did twenty years ago. I like folks and I never think "To h— with this thing."



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takes just as long to become expert in it as it does to become an expert lawyer, physician or dentist. Whoever heard of any of the above professions advertising anything free? Why, then, should the photographer make himself ridiculous by giving something away for which he has no returns but an empty pocketbook and sad experience. There always has been a demand for pictures and always will be, and there is no reason in the world why a man should not get a fairer price for his work.

Why in the name of common sense can't a man make a living in six days and devote the remaining day with his family or friends. I can do it and so can every other photographer close his place on Sunday if he chooses. The time has passed when a man can sit around and expect business to come in to him. He will go broke if he does. We now have to go after it and play the game hard and square.

It makes me tired to hear a lot of men with hands in their pockets whimpering around about no business. The business is here if we go after it, and we do not have to give something away free either.

Now then, in conclusion let me say that the photographic business can be put on a higher level and command the respect of the public just as soon as the photographers are willing to quit their foolishness. Let them charge a fair price for their work and get all it is worth. Some work is worth more than others, naturally, and no photographer can afford to charge more than his work is worth any more than he can afford to charge less than it is worth. Charge a fair price and get the public out of the habit of expecting something for nothing. I am firmly convinced if the photographers would spend more money advertising, everyone's bank account would grow amazingly and the public would sit up and take notice that there was something doing in photographic circles.

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(Concluded)

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Forethought helps a lot with machine and furniture photographs, and if a sheet is stretched behind the object before photographing, the subsequent work will be easier. A print made previous to blocking out will also help. It is almost essential in the case of a machine photographed with other machinery behind it. Very fine detail, such as electric wires, is very difficult to block out, and very often it is best to paint it over entirely and restore it with a sharp

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knife when the paint is quite dry. The most difficult thing I have ever struck of this kind, is the wiring of an O.E.T. crane, it being impossible to block it out or to recut it decently. In this case, I think the most satisfactory way is to paint over all the wires, leaving the insulators distinct, and to draw in the wires with a retouching pencil on the prints. If technical accuracy is necessary, a blue print of the wiring can be requisitioned to make things clear and prevent a wrong number of wires being added. Another dodge which has proved useful is to do any long straight lines with strips of lantern-slide binding, instead of using the pen. In the case of a piano this may prove quicker and easier, if the round corners are carefully tackled with the brush.

Blocking out can be protected against scraping by covering with thin gummed paper, or varnishing. Without either of these coverings a negative must be kept in a tissue envelope or it may soon meet with damage or else damage other negatives with which it comes in contact.

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—If it's advertised in Abel's it's good.—

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. **CASH MUST ACCOMPANY ORDER.** Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

FRAME YOUR PICTURES WITH THE BEST BELGIUM PICTURE GLASS. Write for our prices of Super-Belgium Glass. W. Schiller & Co., 6 So. Broadway, St. Louis, Mo. 8-5-10

200 foot Universal Motion picture camera, three magazines, Universal tripod, sole-leather carrying case, camera fitted with F/3.5 Tessar IC Lens; practically new and in absolutely perfect condition, cost nearly \$600, a bargain at \$250. Bausch & Lomb Process Anastigmat, 25 inch, F/10, a fine lens for view work; practically new and perfect; regular price \$298.50, will sell for \$150. Will send C.O.D. with privilege of examination. J. R. Buhmiller, Glacier Park, Mont. 8-5-1-C

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a post-card, and to return samples of work, etc., promptly. The editor of *ABEL's* will appreciate being advised when employers fail to accord this courtesy to employees.

Wanted—All-around photographer who can retouch and operate. State salary expected and when you can come. Send samples and print of self in first letter. Prefer man who does not smoke. Rockwell's Studios, Richland Center, Wisc. 8-5-1

Operator for home and child photography—ambitious young man preferred who can retouch. Would give half interest in studio. Can work on salary and percentage. Can also use lady assistant. Obenhaus, 57 North Pearl St., Albany, N. Y. 8-5-1

Wanted—Young man or lady, must be a smooth retoucher and willing to make negatives (Hi-Power Lamp). Well equipped studio in small town near Pittsburgh. Good proposition to the right person. D-2, care of this journal. 8-5-2

General, all-around man wanted for first-class studio; must have good appearance and be able to represent proprietor when necessary. N-1, care of this journal. 8-5-2

Wanted—A traveling salesman to represent Photo Supply House, in central states. Give references, experience, etc. S-2, care of this journal. 7-22-6

Wanted All-around man for photographic work especially printing and dark room work and some operating. Permanent position to the right party. Position open at once. Full particulars in first letter. Mueller Studio, Newark, Ohio. 7-29-3

STUDIOS FOR SALE

For Sale—Only studio and art store in town; population 6000; trolley and trains; fine location; twelve towns to draw from. Will sell studio and residence, or business with privilege of buying. Splendid chance. Call or write. Zeigler's Studio, Sanderton, Penna. 8-5-1-C

For Sale—Studio and picture framing business. Good one man business; only studio; college town; a bargain if sold within next ten days. Fine location for young photographer just starting in business. Possession at once. Address J. Victor Tarr, Artist, Cedarville, Ohio. 8-5-1-C

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 10c extra for Each Insertion.

For Sale—\$300.00—Portrait and amateur business, living rooms, rent \$15 a month. For particulars address Harry M. Beach, Canajoharie, N. Y. 8-5-1-C

Only studio in Chicago's fastest growing suburb; fitted with latest portrait and view to 8x10; electric and day light; good amateur finishing business with tanks and other equipment; no cheap work; rent very reasonable; living rooms in connection; stock house references. If you are looking for a paying first-class business and have \$1500, you can't beat this. For particulars write 484 Main St., Glen Ellyn, Ill. 8-5-1-C

For Sale—Best located studio in Chicago, high-class trade, doing a large business. Exceptionally good proposition for one who also speaks Polish. Write to O-2, care of this journal. 8-5-2-C

Ground floor studio on busiest street in the south side of Chicago; doing \$20,000.00 a year business, \$100 a month rent. Write T-1, care of this journal. 7-16-4

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling. 7-1-10

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a post-card. The editor of *ABEL's* will appreciate being advised when employees fail to accord this courtesy to employers.

Position wanted by a high-class man as operator, retoucher, etcher, and background worker; eastern states preferred. H-9, care of this journal. 8-5-1-C

Experienced, high-class home portrait and studio all-around man desires a position; am up-to-date in everything that goes in this line of business; have sixteen years experience; am now connected with a high-class studio in Chicago, but wish to make a change of city. Kindly state particulars and salary you would pay to right man. L-3, care of this journal. 8-5-1-C

Position wanted by experienced photographer and retoucher or work on shares. Lynn L. White, Calumet, Wisc. 8-5-1

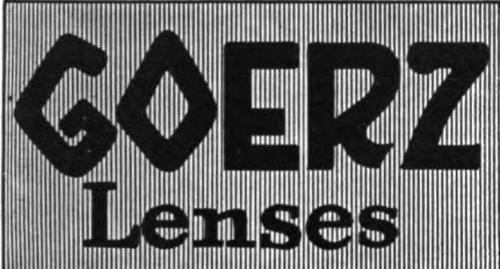
Permanent position wanted by a young man as an all-around helper in a studio; can operate, retouch and print. S-4, care of this journal. 8-5-1

Expert retoucher and etcher desires a position with a first-class studio in Cleveland; nine years experience; would assist printing, etc.; if desired; age 27; single. Salary thirty dollars a week. R-2, care of this journal. 8-5-2

Young gentleman, twenty-two years of age, would like position as all-around man; is A-1 retoucher have been working only in A-1 studios. Answer L-1, care of this journal. 7-29-3-C

First-class retoucher, Japanese-American, good English, pleasing personality, some experience in operating, printing and dark room work, desires a position. Salary not particular. Good references. T-3, care of this journal. 7-29-2-C

----- Ask the salesman "Is it advertised in *ABEL's*?" -----



Dagor f6.8

This is a universal lens for commercial photographers. Its corrections are perfect, the illumination uniform, and the definition sharp over the entire plate.

At small stops it covers a wide angle and the single element furnishes a long focus lens.

Dogmar f4.5

This is the ultimate high speed lens. Coma, the great drawback to fast lenses, is eliminated, as is also flare. Therefore, the images are sparkling in their brilliancy.

For portraits and small groups it is excellent, while each combination, having a different focal length, may be used with small stops for landscapes and outdoor portraiture.

*Look for the
Guarantee Tag*

To protect you against imperfect or old-style goods a Guarantee Tag is attached to all Genuine Goerz goods. For your own protection and advantage insist that any Goerz article you buy bear one of these tags with name and number corresponding to the article.

We cannot guarantee nor make repairs and adjustments without this tag.

*Ask your dealer to let you
examine these lenses, or write*

**C. P. Goerz American Optical Co.
317-L East 34th Street, New York City**

THE HOUSE THAT SHIPS PROMPTLY

An Opportunity

for one or two

High Grade Salesmen

To sell our

***Attractive line of
Mountings***

Only proven successful men, experienced in selling this line, need apply. Details of territory and compensation upon request. All correspondence strictly confidential.

**Address
O. GROSS, Pres.**



—Don't miss the ads—they're worth reading, too!—

Home portrait operator, own car and equipment, catered to society trade only, need good establishment to back me up; real producer; best references; best offer in first letter. D-3, care of this journal. 8-5-2

Expert home portrait and studio operator, years of experience, Fifth Avenue, New York; business builder and expert sales promoter. Manager's position, with salary and commission on increased business with good field of society trade to draw from, preferred. Live wire; unquestionable references. Open for October first or earlier if necessary. Best offer in first letter. D-4, care of this journal. 8-5-2

Wanted—Position August 15th by an experienced operator either in the home or studio; or would accept a position as a first-class printer. Address K-5, care of this journal. 7-29-2-C

LADY PHOTOGRAPHER, unencumbered widow, 30 years of age, best references, graduate of high class professional school, desires permanent position. Applicant has specialized in commercial photography, but is also familiar with portrait work and amateur finishing. Please address offers to Mrs. Mathilda Hoffmann, P. O. Box 222, Hoboken, N. J. 7-22-3

All-around man wishes permanent place in first-class portrait studio, ten years experience, specialty, printing. Can furnish references. Age thirty. L. W. Smith, 509 No. Ill. St., Apt. 6, Indianapolis, Ind. 7-29-2-C

Young man, twenty-three years of age, desires position in a studio where there is a chance to learn more of the portrait business; moderate salary; best of references. John W. Weber, New Athens, Ill. 7-29-2

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—F. E. Colwell & Co., 465 Broadway.

ATLANTA, GA.—Glenn Photo Stock Co., Eastman Kodak Co., 183 Peachtree St.

ATLANTA, GA.—Southern Photo Material Co., 83 Peachtree St.

BALTIMORE, MD.—J. Sussman Photo-Stock Co., 223-225 Park Avenue.

BIRMINGHAM, ALA.—Russell Photo Supply Co., 2229-2231 Second Avenue.

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield St.

BOSTON, MASS.—Robey - French Co., Eastman Kodak Co., 38 Bromfield St.

BUFFALO, N. Y.—J. F. Adams, 459 Washington Street

CEDAR RAPIDS, IA.—Camera Shop, 306 Second Ave., East.

CHICAGO, ILL.—Ralph J. Golsen, 1128 Argyle St.

CHICAGO, ILL.—Norman-Willets Photo Supply, Inc., Le Moyne Bldg., 159 North Wabash Avenue.

CHICAGO, ILL.—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Avenue.

CHICAGO, ILL.—Western Photo & Supply Co., 328 W. Madison St.

CINCINNATI, OHIO—The Huber Art Co., 124 W. 7th Street

CINCINNATI, OHIO—Simpkinson & Miller, 433-435 Elm Street

CLEVELAND, OHIO—The Dodd Company, 648-52 Huron Road.

CLEVELAND, OHIO—The Fowler & Slater Co., 806 Huron Road, S. E.

COLUMBUS, OHIO—Columbus Photo Supply, 75 East State Street

DALLAS, TEXAS—Geo. H. Pittman & Bro., Pacific and Ervy St.

DENVER, COLO.—Denver Photo Materials Co., Eastman Kodak Co., 626 16th Street.

DETROIT, MICH.—The Biome Bros. Co., 332-340 Grand River Ave.

FORT WAYNE, IND.—M. L. Jones, 112 W. Wayne Street

GALESBURG, ILL.—Osgood Photo Supply Co.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 W. Washington Street.

JACKSONVILLE, FLA.—H. & W. B. Drew Company.

KANSAS CITY, MO.—Z. T. Briggs Photo Supply Co., 914 Grand Avenue.

KANSAS CITY, MO. Kansas City Photographic Supply Co., 1010 Grand Avenue.

LOS ANGELES, CAL.—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

MEMPHIS, TENN.—The Memphis Photo Supply Co., 60 South Main Street

MILWAUKEE, WIS.—Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

MILWAUKEE, WIS.—Henry Reimers, 238-240 West Third Street.

MINNEAPOLIS, MINN.—Northern Photo Supply Co., 902 Nicollet Ave.

MINNEAPOLIS, MINN.—O. H. Peck Co., Eastman Kodak Co., 114 So. 5th St.

MONTRÉAL, P. Q.—Montreal Photographic Supply, 116 Notre Dame Street, West

NEW ORLEANS, LA.—Standard Photo Supply Co., Ltd., Eastman Kodak Co., 125 Baronne Street.

NEW YORK CITY—Capitol Photo Supply Co., Inc., 416 Sixth Avenue

NEW YORK CITY—Hathaway-Dunn, Inc., 22 East 30th Street

NEW YORK CITY—J. L. Lewis, 522 Sixth Avenue

NEW YORK CITY—George Murphy, Inc., 57 East 9th Street.

NEW YORK CITY—New York Camera Exchange, 109 Fulton Street.

NEW YORK CITY—Willoughby, Inc., 110 W. 32nd Street.

OMAHA, NEB.—The Robert Dempster Co., Eastman Kodak Co.

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1020 Chestnut Street

PITTSBURGH, PA.—W. S. Bell & Company, 410 Wood Street

ROCHESTER, N. Y.—Marks & Fuller, Inc., 45 East Avenue

ROCHESTER, N. Y.—Smith-Surrey, Inc., 119 Clinton Avenue, South.

ST. LOUIS, MO.—Hyatt's Supply Co., 417 N. Broadway.

ST. LOUIS, MO.—W. Schiller & Co., 6 South Broadway.

ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

SAN FRANCISCO, CAL.—Howland & Dewey Co., Eastman Kodak Co., 545 Market St.

SEATTLE, WASH.—Northwestern Photo Supply Co., Eastman Kodak Co., 1415 Fourth Avenue

SYRACUSE, N. Y.—I. U. Doust Photo Materials Co., 126 South Salina Street.

TOLEDO, OHIO.—George L. Kohne, 602 Summit Street.

WINNIPEG, MAN.—Duffin & Co., Limited, 472 Main Street

—Advertising increases sales - therefore reduces production costs—

Great speed and latitude, long scale of gradation, freedom from halation—all of the qualities that make for the easy accomplishment of difficult photography are found in

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—Ask the salesman "Is it advertised in Abel's?"—

VITAVA

The New Paper For Distinctive Portraiture

Distinctive, best describes the unusual characteristics of texture, tone and quality in this new paper. It imparts that atmosphere of quality; that intangible something that helps to give individuality to the portrait.

And it has, too, that other and more specific charm of perfectly rendered tone values, from brilliantly transparent shadows to sparkling highlights—a quality that appeals to one's sense of technical perfection.

VITAVA ETTCHING BROWN—Double Weight

B White Smooth D White Rough

K Buff Smooth H Buff Rough

VITAVA ATHENA—Double Weight

M White—O Buff—Old Master Surface

VITAVA ATHENA—Single Weight

F 2 White—F 3 White—Glossy Surface

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—If it's advertised in Abel's it's good—

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 764

SATURDAY, AUGUST 12, 1922

PRICE TEN CENTS
\$2.50 A YEAR



A Pioneer

"Papa" Cramer, as G. Cramer was affectionately known to the photographic world, started making plates more than forty years ago. He loved his work —loved to pioneer in it. Never satisfied, he was striving to make plates that would give even better results to his friends, the photographers.

"Papa" bequeathed that love of the work and that pioneering spirit to us who survive him. And that is why Cramer Plates continue to maintain their undisputed leadership.

G. CRAMER DRY PLATE COMPANY

CHICAGO

SAINT LOUIS

NEW YORK

Gross Mail Circulation..... 3,332
Net Sales Through Dealers..... 105
Gross Circulation..... 3,437

GUARANTEED
NET PAID
CIRCULATION **3,327**

(Professional Circulation Only)

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Regardless of heat or humidity, negatives made on

HAMMER PLATES

are clean, snappy and full of detail. They develop quickly with thin, tough films and with least possible tendency to frill.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and

Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color-values.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th Edition) just off the press

Hammer Dry Plate Company

Ohio Avenue and Miami St. - St. Louis, Mo.



The Genuine Beattie Lites are sold only by Beattie, — DIRECT TO YOU

Beattie's Flood-Lite No. 2

This Lite is designed especially for the small studio, and for portability.

Producing more photographic light than 8 1000-watt lamps, the current consumption is but about 1500 watts. May be burned on any house line—no special wiring required.

Raises, lowers, tilts, turns and rolls about with the greatest ease.

Can be quickly taken apart for transportation.

Sold complete with collapsible semi-cabinet, screens and stage cable.

Beattie's Flood-Lite No. 2, direct-to-you \$120.00

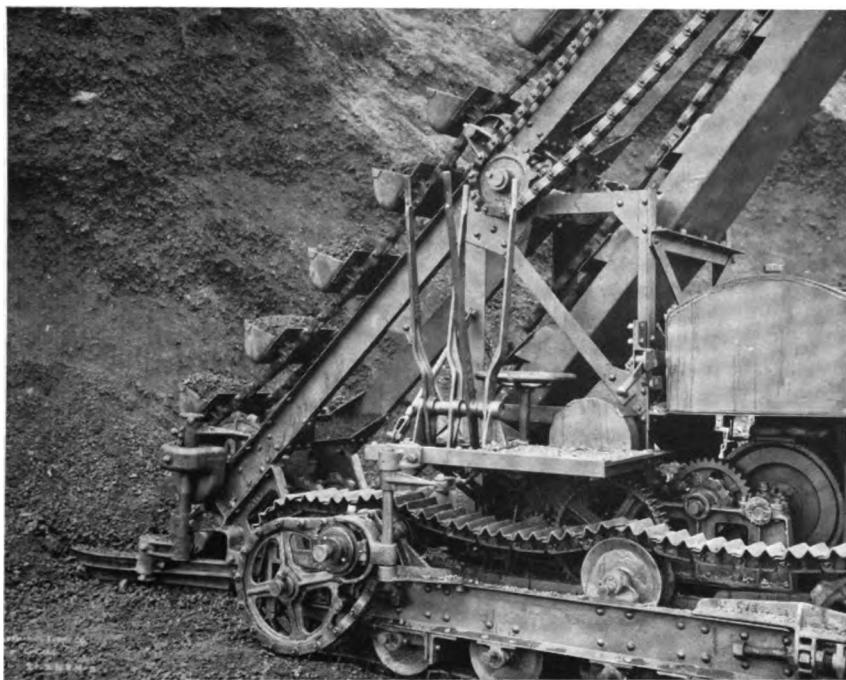
Beattie's Hollywood Flood-Lite, greatest studio light in the world \$145.00

Make your own demonstration. If after trying out the Lites for 30 days, you aren't perfectly satisfied, return to us, freight collect for full credit.

Beattie's Hollywood Hi-Lite Co.
1645 Hudson Ave., Hollywood, California

— Ask the salesman "Is it advertised in Abel's?" —

Special Supplement to Abel's Photographic Weekly
Vol. XXX, No. 764, August 12, 1922
Series III, Commercial Studies No. 2



Photographs by Manning Bros., Detroit, Mich.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

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of March 3, 1879

Vol. XXX. No. 764

SATURDAY, AUGUST 12, 1922

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year in advance,
in all parts of the world. Subscriptions taken by
photographic supply houses and recognized sub-
scription agencies everywhere.

TO PREVENT loss or delay by mail, all communica-
tions and photographs intended for publication
should be addressed to Abel's Photographic Weekly,
421 Caxton Building, Cleveland, Ohio.

EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

In Passing By

AMONT月 of Opportunity. Now comes the period when many photographers are closed up tight and others wish they had the nerve to do so. August is the national vacation month, and, with photographers, the wind-up of the dead months of the year, for with the opening of the schools early in September and the grand rush home from the country, business in the studios begins to pick up until it meets its zenith the week before Christmas.

It is questionable whether any kind of advertising, any amount of forcing, will make a studio pay its way during August. Of course, in the summer haunts of the well-to-do, such as Newport, Narragansett, Lenox, and so on, society photographers follow their patrons just as they do to the southern resorts in winter time and usually find it pays to do so. But in the cities and places where people just live, there is little doing this month and so we say at the beginning of this note, that many photographers wish they had the nerve to close.

This should be the month when the studio owner gets out his pencil and note-book, goes away into a corner by himself, and grows introspective, that is, he should turn his eyes and his thoughts onto himself and his business, search out every weak spot, both in the studio and in his own business make-up and lay plans to strengthen himself against the coming weeks when he should be busy at least eight hours a day, turning out portraits *at a real profit to himself*.

This dull month of August will be a splendid time to go over the studio books and figure out whether it really pays to break promises of delivery, to sell coupons which almost compel one to be rude to the customer, to sell pictures at less than the cost of production—generally through ignorance of costs, to employ cheap help, to make sittings with a nasty morning-after grouch, to have a mussed-up camera room and poor equipment in the finishing rooms, to sneer at competition, to pooh-pooh publicity and advertising and generally to save at the spigot and waste at the bunghole, as the saying goes.

—“Seek and ye shall find”—in ABEL'S—

Rude talk, yes. But honestly, it *will* pay you to consider these things. We are all guilty of some of them or all of them in a greater or lesser degree and they all count against a progressive profit-bearing business.

My Photographic Reminiscences

(No. 21) *Special to Abel's Photographic Weekly*

By F. DUNDAS TODD

(This very interesting article on costs by our contributor Dundas Todd happily emphasizes the statements we have made at many conventions that there is a certain fixed ratio of expense and profit on which any photographic studio can base its findings, namely, out of every \$1.00 taken in, 40% should be placed to credit of help (including the owner's own salary), 20% to overhead, (including rent, uncollectable accounts, taxes, etc., etc.), 20% to materials, leaving theoretically a 20% profit on the transaction out of every dollar. These figures are deducted after examining some two hundred questionnaires which we sent out to studios of all grades, some two years ago. Mr. Todd's findings are so nearly identical, that for all practical purposes, the ratios given above can be considered as correct. A careful study of this article will help many a photographer who is now floundering in the pitfalls of cost of production and profitable transactions.—Eds.)

At the recent Seattle convention I had several talks with individual photographers on the everlasting problem of prices. Now a problem exists only when people are trying to do things an undoable way, and ever since I knew photographers the undoable way of running their business has always appealed to a large number in the profession. But, thank goodness, never once did any one utter the phrase used by many photographers fifteen years ago, "If my competitor can make pictures for dum-dum dollars a dozen, why so can I." You see they were just as logical as James Inglis, but exercised poor judgment in choosing the premises. Let us go farther, "If my competitor can make pictures at nothing a dozen, why so can I." Clearly there is something wanting, so we will try again. "If my competitor can make pictures and a living at, etc." Now we are within the domain of reason, for every professional photographer in making pictures is aiming at making a living.

At Seattle the talk was all about ticket schemes. You merely pretend to make photographs for about nothing a dozen, and having got the poor fly into the web, proceed to suck it dry—if you can. When the scheme is new, and you are mighty clever at organizing a working staff, and have a fairly large community, and you have practically no competition, why you may make a lot of money. But when the game is old, and others take a hand in it, or you happen to be a poor manager you may turn over a hundred thousand dollars a year and not make a cent of profit. Your mind will be on the rack three hundred and sixty-five days a year, but at the end of the time you will

not have a cent to show for reward. You have been taking in dollars with one hand and passing them out with the other. "It's not the money you handle that counts, it's what sticks to your ribs at the end of the year," Fred Wallach once said to me, but apparently his words have not yet reached as far as the Pacific Coast.

Modern business is run on the principle of a fixed price for everybody, a fair price for labor and a fair profit on the capital invested. The old conception of haggling is gone, yet in our large cities many professional photographers still attempt to do business along lines that are no longer followed by reputable concerns.

The purely business side of photography interested me from the beginning of my career as an editor, and at once I tried to get at a fair estimate of the cost of making a dozen cabinets, which was about the only size made in 1894, but I tackled over a hundred men before I found one who really kept tab on all the details of his affairs, and here is the statement he gave me. It is taken from the March issue, 1895, of *The Photo-Beacon*.

"In the year 1894 I made 2,501 new sittings; my receipts were \$8,540. Counting one dozen cabinets to each sitting, the average receipt per sitting was \$3.40. My prices are one, two, three and five dollars per dozen. To produce this amount of work I used:

605 dozen 5x7 Seed plates.....	\$695.00
32,500 mounts.....	325.00
226 gross paper.....	452.00
Wages, retouching.....	625.00

—Have you bought your copy of the Ad Book yet?—

THIS week we are publishing number 135 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

Wages, printing	624.00
Wages, reception room.....	416.00
Rent	600.00
Advertising	300.00
Interest on capital at 6%.....	120.00
Gas, heat and water.....	100.00
Gold and hypo.....	60.00
Developer	30.00
Insurance	37.50
Repairs	160.00
Miscellaneous	145.00
Salary for myself.....	1300.00
 Total.....	\$6250.00

"Making my pictures cost me per dozen,
\$2.50."

At the Vancouver convention a year ago J. C. Abel pointed out that if we group all the income under definite headings, showing how it was spent, we will find that in a well managed business the various classes will bear a fairly definite ratio to each other. Following up this idea I find the gross income arranges itself thus:

Material, \$1,562.00 equals	18.20%
Labor, 3,225.00 equals	37.75%
Overhead, 1,463.00 equals	17.10%
Profit, 2,290.00 equals	25.60%

In 1905 I spent many months working on the same problem, corresponding with about a hundred photographers, examining their

statements—by the way, only one of them came near balancing—and reading the wilderest guesses as to the cost of making a dozen cabinets. An ex-president of the National Association sent me a fourteen page letter of about 6,000 words figuring out how photographs could be made at a dollar a dozen with a sitting every five minutes from 8:00 A. M. to 6:00 P. M., every day all the year 'round, but I knocked him out by asking what he had done, not what he thought he could do.

Here are the figures of the photographer whose statement balanced as printed in March, 1906.

Rent	\$780.00
Heat and light.....	250.00
Taxes	75.00
Insurance	100.00
Accessories and repairs.....	150.00
Postage	75.00
Help, three.....	2,800.00
General waste.....	300.00
Repairs on studio.....	100.00
Material	2,415.00

Total..... \$7,045.00

Allowing him a salary of \$1,500 a year the gross expenses total up to \$8,545.00. He had 2,300 sittings, so that the cost of a dozen cabinets in this instance was \$3.71,

Few things increase in value with the passing
of time—one of them is a portrait by

Natusch

The Photographer in Your Town

The thing we like best about this is the display and the lack of verbosity. Somehow or other the tone of the advertisement seems to grate a little. It's a bit too—shall we say—stuck up!

—If it's advertised in ABEL'S it's good—



the material alone costing \$1.05. He had but one price, five dollars a dozen. His gross receipts amounted to \$12,045.00.

Once more grouping under these headings we get these figures:

Material, \$2,715.00	23%
Labor, 4,300.00	85%
Overhead, 1,530.00	14%
Profit, 3,500.00	28%

It will be observed this photographer makes no charge against the business for interest on the capital invested in it, and neither of the two makes allowance for depreciation. Were this done the overhead expenses would be increased and the profit correspondingly reduced.

After Mr. Abel's talk in Vancouver I got in touch with a good average photographer in a fairly large city and asked him for the details of his business for the preceding year. These I also classified with the following results:

Material	22%
Labor	44%
Overhead	21%
Profit	13%

In this particular statement the book-keeper had made due allowance for interest on capital and depreciation.

○○

This Week's Supplement

Criticized by HARRY DEVINE, Cleveland, O.

THE prints by the Kaufmann & Fabry Co., Chicago, are two very fine examples of another type of Commercial Photography.

The mechanical subject has been handled in an expert way; photographed in a soft light which has enabled the bringing out of all the fine detail, which is the main object in photographing such subjects.

The silver set is a new departure from the old stereotyped method of jet black ground with white silver. A careful study of composition and light will enable one to produce a more pleasing result of what might at first seem a very uninteresting subject. However, great care must be taken. Here we have an example of a poorly handled background with sharp folds which are more prominent in the picture than the main objects. The general character of the silver is lost due to artificial preparation.

Of course they took a picture of the Toronto Conventionites—and here they are. The Ontario Society of Photographers, at the Old Mill, photographed by the Panoramic Camera Corporation of Toronto, Ont.

—Knowledge is power—don't overlook the advertising—

ASSOCIATION NEWS



Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY and the BULLETIN OF PHOTOGRAPHY

President Diehl Opens Association School at Winona Lake

By "DADDY" DIEHL, HIMSELF

UNDER the leadership of C. O. Towles, Paul True, "Dickie" Stafford, Miss Babette Johannesberg and myself left Cleveland for Winona Lake, Friday evening, July the 28th. The R. R. officials had agreed to stop the fast train at our destination, providing we had ten people in our party. Towles, with his persuasive and convincing argument, had little trouble in making the uniformed Knight of the Company believe that the combined avoirdupois of his quartet was equal to that of ten ordinary passengers, and with the additional charm and dignity of our lady instructress added to the party, he got away with it in fine shape. I hope he wont try it coming home, for Paul and "Dickie" have both gone on a diet and are losing weight from four to six pounds per day, and are now drinking muddy water to keep the student body from seeing through them.

Taylor of the Bausch & Lomb Company certainly threw a monkey wrench into the machinery, just as we were leaving the hotel for the train, by telling Paul that smoking, chewing and profanity were absolutely prohibited on the grounds, and cigars and cigarettes, and tobacco could not be purchased within a radius of forty miles. For about twenty minutes it looked as if Bill Towles was going to have to open that school with his heavy artillery so far behind the lines as to be of no support whatever. To make matters worse the gateman could not tell us where Winona Lake was; and the porter declared it was in Africa. However we decided to take matters into our own hands and fight the thing through to a finish. We invested in a box of cigars apiece, and True loaded up with several packages of chewing tobacco, declaring he would expectorate in the optics of any guy that interfered with his personal liberties. Well, Towles took his warriors into the smoking compartment, outlined the plan of attack, assigned each man to his post, and then retired. We arrived at Winona at four in the morning, just about daylight, formed

our forces and advanced cautiously toward the entrance of "Billy's and Ma's Sainted City" and the home of the P. A. of A. School of Photography. It didn't take much time to find trouble; for here at the entrance stood two guards in khaki uniforms, with a third man with a red sweater on, who looked as if he might have been a reclaimed pugilist, or a modern Samson. After a Council of War, Paul insisted that Miss Johannesberg should advance with a flag of truce and demand an unconditional surrender of the City, and the Navy that was very much in evidence just over the fence on the lake. While our little Joan of Arc was advancing, flirting with death, General Towles was unloading his heavy artillery. True and Stafford loading them up with their tobacco pouches, and your president was rolling up his trousers to wade out and capture the fleet. After two hours heavy fighting with the gateman we entered the City, without any heavy losses, except sleep and religion. Under the wholesome influences of Billy and Ma, the latter will soon be recovered. We went straight to the Westminster Hotel, roused Will Towles and a lot of other people from their peaceful slumbers; had breakfast, and then made a survey of our newly acquired possessions.

Winona as a summer resort is all and more than it is claimed to be. It boasts of homes of a much better quality than are usually found at Chautauqua institutions with beautiful grounds, splendid sidewalks, abundance of trees, all bordering on one of the most attractive lakes to be found anywhere. Within these delightful surroundings is a most wholesome and helpful influence; lectures, music, and all kinds of programs at the Auditorium to help you spend your evenings in a profitable way; with golf, tennis, baseball, boating and bathing to furnish recreation in the evenings; it is truly an ideal place for a student body.

Now the School: My first thought after

— — — Better rush in that application for the Winona School — — —

seeing the property, and before entering it, was that I was proud to belong to an Association of men and women who were the owners of such a building, dedicated to our profession for the purpose of educating and of preparing our membership for larger service to the profession and to the public. The building with its present equipment and facilities for training a group of men and women to be more intelligent and skilled workmen in the craft, surpasses anything one could even hope for. The co-operation on the part of the manufacturers in supplying the equipment and materials, their skilled workmen to demonstrate the uses and possibilities of their products, places at the disposal of the membership of the P. A. of A. the opportunity of sharing dividends in the largest investment that has ever been offered to any profession. We can have all the above—equipment, facilities, buildings, and co-operation; and yet without leadership and organization, have failure, but not so when Will Towles consented to assume the directorship of this school.

He has, in my opinion, made the largest contribution, both in service and sacrifice to the photographic profession, of any man in its ranks today. To appreciate the amount of work and responsibility in planning and conducting a schedule, such as is necessary to secure efficiency in every detail, to avoid confusion, and the duplication of effort, one must be present and see for himself just how big the job is. Our director has been exceedingly fortunate in surrounding himself with an organization full of enthusiasm and tireless in effort to contribute to the success of this new venture. His secretary, Mr. Steinke, is on his toes all the time. Every detail is carried out with precision, and a complete record is being kept for future reference. Mr. Steinke's previous training and experience in a Technical High School make him better fitted for the place than any other type of man we could have had. Mr. Williams, in charge of the printing department is certainly the right man in the right place. He enjoys work more than he does his meals. Our little Joan of Arc (Miss Johannesburg) in charge of the retouching has a real job on her hands, but she is big enough to handle it, and I am sure will render a real service to the School. And then we have another lady on the job who has been kept in the background as far as publicity is concerned, and I am sure if I fail to introduce her the student body will "mob" me when I go back to see the school close. She is Mrs. Will H. Towles—cash register, bureau of information, efficiency clerk, advisory committee, and most im-

tant of all—head of the good cheer department. No one will get lonesome, homesick or discouraged as long as we can keep this charming woman at the head of her many departments, and this service cannot be estimated in dollars and cents. This contribution on the part of Mrs. Towles to the success of the School this year puts her in a class all by herself. I might add that Mrs. King, a blushing bride of one of the students, is now her private secretary, and much appreciated.

Now the Class: Well we opened the School promptly at nine o'clock the first morning. The teacher took his place and gave an outline of the course, and put it over just right. Your president was called upon for remarks. I don't know whether he made any or not, but here was my impression, and then I am through. I saw forty-five men and women before me, ranging in ages from twenty years up to—well I forgot. I realized that I had before me forty-five different temperaments, forty-five different minds, forty-five different expressions, forty-five different hopes, ambitions and expectations coming from almost as many states, and from forty-five different environments; but all coming for one purpose—that of improving themselves for the task they have chosen to work out in the professional world. The vision I had was that of uniting all into one splendid group, working with one purpose for one object, in and for one profession—Our Profession! I see forty-five members for the P. A. of A. I see forty-five advertising mediums for the P. A. of A. I see forty-five men and women united in the bonds of professional fellowship that nothing in the world will break, and in the coming years this famous forty-five—and it may be fifty now—will be writing history for the grand old P. A. of A., just as they are making history today. Now, last but not least, it certainly was a happy combination of circumstances that made it possible for the school to have as their demonstrators on plates and paper, during this first week, C. O. Towles, Paul True, and Richard (Dickie) Stafford,—truly a heavenly trio,—no work too hard to do, no distance too far to go; patient, generous and willing; rendering a service three fold in its scope, to their firms, to the School and to the profession. Our good friend, Boughton was certainly "hitting on all six" several days before we arrived. We found him assembling the equipment after he had unpacked it. This takes an expert, and he surely fills the bill.

I don't believe there is a man in the photographic business, not a member of the

Other Photographers' Studios.

No. 28

The Nash Studio, Peoria, Ill.

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures will show studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



Quite a contrast here to many of the pictures that have appeared in this series. Here we have a "galleria" of the old style, with assorted kinds of furniture, bric-a-brac, and knick-knacks of times gone by. Studios of this kind are disappearing as quickly as the term "galleria," in favor of more modern ideas.

P. A. of A., who could see what I saw, and not send his check today saying, "I want to be a booster for my profession, and help it to do larger things for the P. A. of A."

SOME HIGH LIGHTS IN THE STUDENT BODY

One student drove in his machine from the state of Texas, requiring twelve days to get to the School; has pitched a tent on the School grounds and is living the life of a king.

Another student, a young boy, rode his bicycle sixty miles to get to the School and save the cost of transportation.

Another student lives thirty miles from Winona; drives back and forth morning and evening, and told me that on Monday night when he went home he found a number of negatives his wife had made during the day, also forty-two rolls of films, which he developed before retiring; got up in the morning at three-thirty, did his printing and arrived at the School in time, although he had a blow-out on his way.

A young lady from Phoenix, Arizona, walked around the building shivering, and complaining of the weather, while we thought it was warm; but when she explained that the thermometer was 112 in the shade when she left home, we readily understood why she felt cool in our appar-

ently comfortable weather. Another student from Iowa stated that he had received more than his money's worth in the first two days.

These are some of the items I picked up as I moved around through the student body discussing their views of the School.

Jim Harris of Little Rock, is there with all the "pep" and enthusiasm characteristic of the Harris family. When Bill, his brother, arrives, "good night"—some internationally known characters, who have made Winona famous, will have to take a back seat.



What the Sale of a Dozen Portraits Means

HERE is no business outside of the photographic that gives such a wonderful opportunity for advertising and getting paid for it by the customer. Every sale made should be like the hub of a wheel—there should be a growing circle of sales from each one. No one has portraits made to keep, they are distributed among their friends. A well made photograph, attractively mounted, means an invitation to the recipient to come to your studio when pic-

tures are wanted. A dozen sent out means a dozen invitations. Every good salesman on the road feels positive, after he has made the first sale to a reliable person or house, that he is going to make other sales on his next trip. Every photograph sent out should bring other sales to your studio.

It is not a question of satisfying your customer and getting the money, it's a question of putting out a picture that will attract the attention of others and draw them to your studio. Not only the quality and likeness of the print are taken into consideration by the recipient, but the quality and appearance of the mount in which it is delivered. If it does not harmonize with the picture a great mistake has been made. The difference between a poor quality or cheap mount and a high quality mount of refinement is only a few cents on a dozen pictures. One extra order coming to your studio because of the picture being placed in a high quality mount will more than pay the difference in price for one hundred mounts. On an average, no one can make

any profit on a single sale, it's the repeat sales on which the profit is made.

We remember distinctly a photographer (now out of the business), who was a good first-class photographer and salesman, but if one print was not up to standard he placed it in the center of the bunch and got by. This print, of course, was the last print to be disposed of when his customer came to give them away, and this print was the one that advertised his business and advertised it in a way that was detrimental to him. The customers themselves would not come back because they were dissatisfied with this one print, and had forgotten all about the others. When shown to their friends, their friends disliked it, therefore, they never went near the studio. No matter what the cost, be sure and deliver to your customers twelve perfect prints, mounted in a way that will be attractive not only to them but to their friends. This is the cheapest and best advertising it is possible for you to do.

—Ohio Photo News.



They had quite a flock of cooks at that Chicago Barbecue which we wrote about last week. This is the photograph which was mentioned in the article and should have appeared with it. From left to right: "Dick" Stafford of Anasco Company; "Andy" Hurter of the Moffett Studio; "Jack" Dietrich of the G. Cramer Dry Plate Company; John Lavecchia of the Lavecchia Studio; "Sam" Marks of the Western Photo & Supply Company. Happy looking bunch, eh, what?

—Advertising increases sales—therefore reduces production costs—

'Tis Here-Maybe



Chas. F. Snow, Boulder, Colo., sends us a belated reply to our inquiry as to his impressions of the Kansas City Convention. "What I liked above all," he writes, "was the absolute sincerity and earnestness shown in the photographers' desire to better their work and to be of greater service to the public. I attended the Rotary Convention at Los Angeles and I thought then how well our profession, at heart, was living up to Rotary ideals."

The New York State College of Forestry, Syracuse, N. Y., is offering prizes for photographs of important historical trees now living and within New York State. Forty dollars in prizes is offered: \$10 for the most important tree; second, third, fourth and fifth prizes of \$5 each; and \$2 apiece for the next five trees. Send with photograph your reasons for believing the tree to be of historical importance. A booklet with half-tone reproductions of the winning pictures will be sent to all contestants. The contest will not close until October.

Group One of the Associated Photographic Clubs of Iowa met at Storm Lake on July 24th. This group covers northwest Iowa.

Like so many other photographers who have tried to quit the business and then found they simply could not stay away from it, Frederick Pohle, formerly of Buffalo, N. Y., is now back again in the game in New York City, where he has purchased the Et Rose Studio, located at the corner of 72nd Street and Broadway. Mr. Pohle made a long sojourn in Los Angeles on account of his health, which had been impaired due to too strenuous application to business, but he has now sufficiently recovered to resume his former activity.

Doctor: "You'll have to send for another doctor!"

Photographer (aghast): "Am I as sick as all that?"

Doctor: "I don't know how sick you are; but I know that you are the man of the *Daily Scream* that made a snapshot of me in an awkward position which appeared in your paper the next day. My conscience won't let me kill you; but I'll be hanged if I feel like curing you!"—*Adapted.*

The splendid new store of the Des Moines Photo Materials Company, at 808-10-12 Locust Street, in that city, was opened on August 5th. One of the features was a tremendous display of flowers by friends of the store.

Robert Krumhar, well-known Cleveland photographer, announces that he has a little daughter who arrived on July 16th, Margaret Mary, weight 8½ pounds. Mother and daughter doing well. Congratulations, Bob!

J. N. Poundstone, veteran photographer of Benton Harbor, Mich., died on July 26th, after a year's unsuccessful battle with cancer. For 31 years he had been in business in that city, and before that at one time was well-known as a representative for one of the supply houses.

The usual report of a new and marvelous color process comes to hand, this time from Vienna. According to the newspapers—which no one doubts—the process permits instantaneous taking of photographs in colors, and in addition their reproduction in four colors from a single plate from a single impression within an hour after making the picture. And that's that.

In honor of Mamie Gerhard of St. Louis, who was on her way back from a trip to the South Seas, a reception was given by Mr. and Mrs. Lee Kucker of Los Angeles, Calif., on July 21st. About 25 friends in the profession were entertained with music, dancing, and a real South St. Louis Dutch lunch.

J. A. McCormick, Friday Harbor, Wash., received some excellent publicity recently from a lot of his view work published in an album recently issued as a supplement to the Bellingham "Herald." Four full pages of his work were shown.

We were wrong when we stated in a recent 'Tis Here note that an order for 30,000 prints received by J. W. Admire of Auburn, Nebr., was probably the largest order on record. The National Commercial Photograph Company, Chicago, Ill., can pretty nearly double that figure with an order for 54,000 prints, cloth-backed and hinged, which they turned out for the Greig Ward Advertising Agency in 28 days.

An Appreciation



THE LATE FRANK MEDLAR

Des Moines, Iowa, July 28, 1922

My dear Mr. Abel:

I AM now taking two weeks for a much needed rest and just now the sad message comes to me of the passing of another friend—Frank W. Medlar—to that great beyond as did our dear old scout and friend George G. Fahr, who went last week; a double shock to me.

Last evening as I sat on the bank of this beautiful lake and watched the setting of the sun in one of the most effects of pictorial composition and grandeur of color I have ever beheld, the lives of my friends George and Frank came to me, so in harmony with the pictures as their useful and beautiful lives went to sleep behind the horizon, to awaken on the morrow as the sun did this morning with all its brilliancy and light for the new and grander life they have inherited.

We and their sons will carry on and on until we too will have finished our work. I feel that our profession has lost two of its most valuable members, as well as two of the most jovial and well-met gentlemen our association has ever had, and we feel deeply their loss. Their names will be revered with a sacred feeling by all who ever knew them.

Yours fraternally,
O. C. Courtright.

Reaching the Limit on Finishing Prices

Assiniboia, Sask., May 10th, 1922

EDITOR ABEL'S WEEKLY,
Dear Sir:—

I AM enclosing herewith a few advertisements from our leading Provincial paper which speak for themselves. My attention was drawn to them by a customer asking me how a finisher could do the work at the prices quoted by the last. (An offer to develop film and make one print of each for 25c.—Ed.)

Some time ago you published a few articles regarding the amateur finishing business and some were asking how some of the finishers could do the work and make money at the prices they charged. I think there is one way in which some can do work cheaper than others and that is in having the agency for supplies in connection with the business. This gives them the advantage of the discounts given dealers on all materials.

Another way is to be found in the wages paid to help. Just recently I heard of a scheme that would allow some to cut prices to the limit. The scheme has been worked just across the line from here and is as follows:—The photographer in question runs a small postal studio doing cheap work and a finishing plant in connection. Instead however, of paying reasonable wages for help he advertises a school of photography and pupils pay fee for tuition which I think is \$100 for four months. The tuition amounts to nothing more than four months work in the finishing room of the plant. I do not see the name of the photographer in the list of members of the Association so it would be pretty hard to get at him at all.

I had an experience with a local drug store which did a great deal to damage my finishing business. I am enclosing one of the stickers which they attached to all

— Ask the salesman "Is it advertised in ABEL'S?" —

films they sold. (Quoting a price of ten cents per roll for developing.—Ed.) The terms of course applied to films which they sold only but reacted on all of the films sent in to be finished. At the time they were paying five cents more than they were charging to have the larger sizes developed. Why they did this I do not know but I have since found that both the drug stores here were sending their finishing out of town and at the same time were trying to make me believe that they were not handling any at all but were sending it all to me. The truth came out of course and now everyone knows just how the work is handled and a good deal of the business is coming back. The road signs which I told you about some time ago are helping and when I get the rest of them

out that I have ready I expect to get back the best of it.

Another thing which I saw mentioned some time ago was the getting of credit for a picture when it is published in any of the papers. I have made several photographs for prominent persons in this district for publication in the papers but cannot get the papers to give credit for the photograph at all. It seems to me that there should be some way to make the paper give credit unless the photographer should not wish it. I think that with any more of the prominent persons for whom I make photographs, I shall get copyright and will hold control of publication.

I should like to hear something from others about this.

—G. W. Jackson.

Are Retouching Prices Proportionate to the Price of Photographs at the Present Time

BY AN UP-TO-DATE "OLD TIMER"

FORTY or more years ago, the writer, after an experience of two years only, received twenty-five dollars per week. Those were in the days of wet plates. No piece retouching for the trade was thought of then. Since that time photography has had many ups and downs in prices and quality. At the present time both extremes are much in evidence.

In the old days of wet plates, photography, fine technical work by leading men, was the equal of anything made today, from that one standpoint. But art in photography is a new conception, making rapid strides every year.

And even the cheap work, hampered as it is by a lack of knowledge of how to handle artificial light, is slowly improving and would be preferred by the public to the old, hard, black gold-toned photos.

I remember well the first really warm gold-toned picture I ever saw. It was almost red, and was made by Frank Jewell of Scranton, Pa., if my memory is correct.

Art in photography is a reality, at the present time, but put this in your hat, diffusion of focus is not art, unless the lighting, posing, expression and tonal quality of your picture will stand the acid test, so to speak.

However too much diffusion, while admissible in certain out-of-door pictures, takes the life and naturalness all out of a portrait, and if the subject happens to move a little the result is insipid and flat, hardly

resembling a human being. On the whole, however, things look encouraging, both for quality and prices.

But really, when you think of it, is the retoucher getting his share of it? Of course his overhead expenses are negligible, but the wear and tear on nerves and health will exceed any other branch of photography. When he receives fifty to seventy-five cents for an hour's hard work on a 5x7 negative, and on looking at the back of proof for instructions about corrections, he beholds written on the back, "twelve dollars for six photos," as I did recently, he realizes that he or she is just working for wages, not profit.

Referring to ABEL'S WEEKLY of June 24th. I was interested in the different methods of getting at the price of retouching a negative. Some of them may be helpful in getting at the proportionate prices of different sizes, but when you consider that one negative of a given size may require two or three times as much work as another negative of the same size or one negative may be undertimed and hard, or freckled, another soft and flat, none of those methods appeal to me. It might be well to have a standard of grades, as grade A, grade B, grade C, then the photographer can suggest the grade he would like you to work on certain negatives; that would enlighten the retoucher very much.

Personally, I have never done piece-retouching on any other plan than so much

per hour. Make your rate according to circumstances; consider the quality required, also take into consideration the price your photographer is getting for his work. A low-priced man might not be able to pay over 60 cents per hour, while a high-priced man could easily pay 90c per hour and would be glad to if he got results. 60 cents per hour is one cent per minute, 75 cents per hour is 1½ cents per minute, and 90 cents per hour is 1¾ cents per minute, and all are easily computed.

And let me say right here, I can make more money retouching post cards at a set price of ten cents each, and do it well too, than high-class work at seventy-five cents or one dollar. On the high-class work I have to make more corrections, too much light here, too much shadow there, a crooked neck to be straightened, or giving relief to a nose where the strong light on the cheek blends with the nose, killing the delicate shadow between them. A flash on an eye-glass to be removed, a strong light on a bony neck to be reduced, before one dares to commence the modeling process.

The retoucher who works by the piece is at a disadvantage because he does not always know how an etched or corrected negative is going to print. I keep proof paper on hand and when my work is going out of town I sometimes make a proof to satisfy myself that it is alright before I send it back.

Proof retouching, in most instances, is necessary, but many times is wasteful of time and material, especially where a large number of negatives are made of one sitter, as some photographers indulge in. It is not wasteful, but shows to the sitter either a lack of skill on the part of the photographer or impress them with the idea that photographs don't cost much.

My idea is to make a careful study of the sitter while in conversation with him incidentally making a limited number of sittings, carefully select a few and proof the best ones, show no proofs from negatives you would not like to risk your reputation on finishing.

When you go to a tailor for a pair of pants does he cut out half a dozen pair and proof retouch them, so to speak, or baste them together so you can try on and select the pair you like best. If he did, how much do you think he would charge you for the one pair?

It is any wonder people think photographs expensive? It's the wasteful methods often employed that make them so. Some photographers scratch every other negative, that is carelessness; the retouch-

er is expected to fix it all up o. k.

But I am afraid I am getting tedious. I will close by mentioning that I have never had my price for work questioned and many a time I have sacrificed a half-hour or hour to make the work look satisfactory to me and the price satisfactory and reasonable to my customer. Be honest and conscientious in your work, and you will have no trouble with any one but a crank.

The Point to Focus On

AMONG the many formulae relating to a depth of focus there is one which has a greater practical usefulness than many others, since it does not involve the much-discussed standard which may or should be taken for the diameter of the disc of confusion. This formula is that which gives the distance from the camera on which one should focus if the best available definition is to be obtained also on a nearer and a more distant object. In the case of subjects, all the parts of which are at a relatively great distance from the camera, the formula is not of much importance, since any required definition is readily obtained by stopping down the lens, depth being great in those regions of the object space which are at considerable distance from the lens. On the other hand, if a quite near object, e. g., a mineral specimen, is being photographed on a large scale, such as same size, and therefore is necessarily close to the lens, depth is very small, and it is worth while to ascertain by simple calculation what is the best point on which to focus. On then stopping down the lens the minimum waste of definition will be secured with any given stop. The formula is as follows:—Multiply the distance of the further point by the distance of the nearer and then by 2, and divide the product by the two distances added together. Thus, if the furthest point is 5 ft. and the nearest 3 ft., the distance on which to focus is $5 \times 3 \times 2 / (5 + 3)$, that is to say, 3½ inches. In other words, we should focus on the part of the object which is 9 inches behind that portion of the object nearest to the camera.

"Once A Photographer, Always A Photographer"

Detroit, Mich., July 14, 1922

Dear Mr. Abel:

CAN'T stand it any longer; guess I'll have to have the "Weekly" mailed to me every week. I am an ex-photographer, but, as Daddy Lively used to say, "Once

a Photographer, Always a Photographer." I like to keep in touch with what is doing.

I have just been reading the article by Pelham Swinton in the July 8th issue which I picked up on a local dealer's counter and I know a great many on reading it will exclaim, more colloquially than elegantly, "Aint it the truth?"

Pirie MacDonald dwelt upon this very eloquently, I thought, at the Buffalo Convention last year when he said that he had learned his best lesson from an old photographer who used to cram him in his younger days with one idea until he was fairly shocked at the shallowness of him (as he then thought). That idea was to "get expression." My subsequent experience has been, as has Mr. MacDonald's, that that is what people want, meaning of course, likeness plus.

Still I think the public appreciation of really artistic work has greatly improved through greater familiarity with it. Not all that passes as "artistic" is really artistic, it must be remembered. There has been a great deal of aping of painting with sad results. Those closely concerned become so enthusiastic in their adventuring they do not realize at the time it is not artistic, but merely imitation, or dexterity, or a freak. I think really good work, and this should involve excellent likeness in addition to other qualities is usually appreciated by people of a certain class at least.

Another thing I have noticed, of which Mr. Pelham Swinton makes no mention and that is that people are impressed by mere size. I recently began making most of my work (I still tinker on the side out of sheer love of it) in large sizes. It has created more favorable comment and brought better prices than the smaller pictures of equal quality. Indeed, the prices haven't even been questioned because the size is so impressive and the pictures look so much worth all that is asked.

In closing, may I say that I am planning to run down to Cleveland to the O-M-I on vacation and I am wondering if they'll let me in. I have never been to an O-M-I gathering and as I said I am really an "Ex" now. I'd hate to journey across the lake and be disappointed.

Find my check for \$2.50 herewith, Mail the "Weekly" to 137 South Marlborough Avenue, Detroit. J. Clyde Wilson.

STUDIOS FOR SALE

For Sale—Strictly modern studio, with an established business, showing splendid profits. Reason for selling, account of father's death. E. J. Belfi, 240 N. High St., Columbus, Ohio. 8-12-1-C

For Sale—Studio in city of 70,000, on main street, reasonable rent, north skylight. First-class equipment, no junk. Cash price \$800. Hatfield's Studio, 814½ Wabash Ave., Terra Haute, Ind.

For Sale—Best located studio in Chicago, high-class trade, doing a large business. Exceptionally good proposition for one who also speaks Polish. Write to O-2, care of this journal. 8-5-2-C

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling. 7-1-10

For Sale One of the best studios in Missouri; splendid little city of 5300; rich trading center; county seat and educational center; write and you will receive details of the best photographic opportunity on the market; only \$1850. G-6, care of this journal. 8-12-1-C

For Sale—Photo studio in one of the best towns in Eastern Iowa; only studio in twenty miles; good prices, good business, equipment nearly all new and of the best; all the work a man and wife care to do; portrait, Cirkut, view, work and lots of kodak finishing. Priced to sell, sickness the reason. Tanner Studio, West Liberty, Iowa. 8-12-1-C

For Sale—High-class studio with living rooms; studio established thirty years; doing good business and getting good prices; Wisconsin town of 7000 population. Will sell the entire studio with furnished living rooms for \$4000 if taken at once. F-2, care of this journal. 8-12-1-C

FOR SALE—Here's YOUR opportunity. Offering growing photo business in particularly desirable New England town. Well equipped, well stocked and good prices. Nets over \$3000. Terms, \$1000 cash, balance to suit. C-2, care of this journal. 8-12-1

For Sale—First-class ground floor studio; center of the best business district in Chicago, Ill. Fine class trade, any good price—up-to-date. Address O. H. H., c/o Sweet, Wallach & Co., 133 No. Wabash Ave., Chicago, Ill. 8-12-1-C

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—Ask the salesman "Is it advertised in Abel's?"—

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

Ground floor studio, doing good business in one of the richest county-seat towns of Nebraska, for sale. Bumper crops and prospect for big fall business at good prices. Established eleven years; low rent; long lease; completely equipped to 11x14; no junk. \$3500 and about \$400 worth of stock at inventory. Best reasons for selling. The Walford Studio, Seward, Nebr. 8-12-1

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a post-card, and to return samples of work, etc., promptly. The editor of Abel's will appreciate being advised when employers fail to accord this courtesy to employees.

Wanted—Young man or lady, must be a smooth retoucher and willing to make negatives (Hi-Power Lamp). Well equipped studio in small town near Pittsburgh. Good proposition to the right person. D-2, care of this journal. 8-5-2

General, all-around man wanted for first-class studio; must have good appearance and be able to represent proprietor when necessary. N-1, care of this journal. 8-5-2

Wanted—A traveling salesman to represent Photo Supply House, in central states. Give references, experience, etc. S-2, care of this journal. 7-22-6

Wanted—All-around man for photographic work especially printing and dark room work and some operating. Permanent position to the right party. Position open at once. Full particulars in first letter. Mueller Studio, Newark, Ohio. 7-29-3

Wanted—A man between twenty-eight and forty-five years of age who understands first-class portraiture; one who has ideas and is willing to work. If I can find such a man the position I have to offer is permanent, and after he proves his ability, arrangements will be made whereby he will enjoy the profits of his efforts in addition to a reasonable salary. Send samples of your work, references, and photograph of self; also state salary expected in first letter. Gist Studio, St. Joseph, Mo. 8-12-2

Wanted—An expert home and studio operator; must be a refined, well educated young man whose work will command good prices. Salary and commission. Send samples and letter of past connections to Morrall Studios, 154 East Ave., Rochester, New York. 8-12-2

Wanted—Strictly first-class general workman. Must be good retoucher, etcher, operator—home or studio. Position permanent if qualified. Gustave Lorey, 130 State St., Albany, N. Y. 8-12-2

=TANKS?=

Yes, we'll ship the same day ordered

STERLING MANUFACTURING CO.
Beaver Falls, Pa.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 10c extra for each insertion.

Wanted—Printer who can retouch and do background work when necessary. Must be rapid and able to turn out high class work. Location, college town in Oklahoma; studio modern. Position permanent to right man. Address F. M. Truby, West Cliffe, Colo. 8-12-2-C

WANTED by an established plate manufacturer, A HIGH GRADE EXPERIENCED SALESMAN-DEMONSTRATOR. Give sales experience and age, furnish references, state salary expected and enclose photograph, otherwise application will not be considered. C-6, care of this journal. 8-12-2

MISCELLANEOUS

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH. 5-27-TF

For Sale—Kodak and framing shop, one of the largest and best equipped finishing plants in the state, carrying a full line of Eastman goods, and a large line of mouldings. For particulars, write W. H. McIntosh & Son, Fayetteville, Ark. 8-5-2

Group lens wanted for cash. About 14 or 16 inch focus. Must be really high-class lens. Farmer Bros., 492 Spadina Ave., Toronto, Ont., Canada. 8-5-TF

For Sale—Eastman extra rapid lens 6½x8½, A-1 condition; cash or installments. Write at once to H. M. Sayre, Orin, Ill. 8-5-2-C

KILL THE RETOUCHING in enlargements with my Projection-Diffuse-Printing Device. Enlargement effect absolutely eliminated without killing the picture. For vertical or horizontal projectors. Send for specimen results. Sold on 10 days approval, including original ever-clean border mask for 11x14. Price \$15.00. Southworth, Photographer, Memphis, Tenn. 8-5-TF

DUNN "The Lens Man" Offers: 12 inch Goerz Dagor in Acme Shutter, \$114.00; 9½ inch Goerz Dagor in Barrel, \$40.00; 12 inch Carl Zeiss F/6.3 in Barrel, \$85.00; 6½ inch Cooke W. A. Primoplane in Barrel, \$25.00. Write your wants. Hathaway-Dunn, Inc., 22 East 30th St., New York City. 8-12-2-EOW

FRAME YOUR PICTURES WITH THE BEST PICTURE GLASS. Write for our prices of SUPERFINE GLASS. W. Schiller & Co., 6 So. Broadway, St. Louis, Mo. 8-5-10

WANTED TO BUY studio, or rent with privilege of buying. Address K. M. Johnston, 801 E. Cleveland Ave., Ponca City, Okla. 8-12-1-C

Learn Photography at HOME

Make \$75.00 a Week on the Side
Establish yourself as a Photographic Expert quickly—during your spare time. You can learn the art of Photography and teach you how to start your own business—or command a large salary. Send for my unusual offer—it's only temporary. Act at once. A postal will do. H. H. VANT,
International Studios, Inc., Dept. 88A
3601 Michigan Ave., Chicago, U.S.A.

To retain in the print all the delicate gradation of a perfect negative, together with brilliancy and warmth of tone, use

ELON

We make it—we know it's right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Favor the advertised products—their makers are responsible—

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a post-card. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

First-class home and studio operator with splendid home portrait equipment wants position; also good retoucher; have airbrush. Address "A," 607 N. Washington St., Valparaiso, Ind. 8-12-1

Young gentleman, twenty-two years of age, would like position as all-around man; is A-1 retoucher; have been working only in A-1 studios. Answer L-1, care of this journal. 7-29-3-C

Home portrait operator, own car and equipment, catered to society trade only, need good establishment to back me up; real producer; best references; best offer in first letter. D-3, care of this journal. 8-5-2

Expert home portrait and studio operator, years of experience, Fifth Avenue, New York; business builder and expert sales promoter. Manager's position, with salary and commission on increased business with good field of society trade to draw from, preferred. Live wire; unquestionable references. Open for October first or earlier if necessary. Best offer in first letter. D-4, care of this journal. 8-5-2

Position wanted by lady photographer; eight years in own studio; developing, printing, tinting; thoroughly experienced in all work but retouching. Mary V. Kirby, Kirby's Studio, St. Petersburg, Fla. 8-12-1

Lady receptionist and expert retoucher—capable of managing—open for position in first-class studio, September first. Address F-3, care of this journal. 8-12-2-C

Lady operator with seventeen years experience in a leading Canadian studio wants work. Would prefer Eastern states. Address Box 227, St. Johnsbury, Vt. 8-12-2-C

All-around man wishes permanent place in first-class portrait studio; ten years experience; specialty printing. Can furnish references. Age 30. L. W. Smith, 509 N. Illinois St., Apt. 6, Indianapolis, Ind. 8-12-3-C

An experienced merchandizer in photographic supplies (amateur) also experienced in management of developing and finishing departments, desires connection with a concern in California. Am an expert photographer—commercial and view—with extra fine 8x10 equipment of my own. At leisure September first. T. K. H., 605 Elmwood Ave., Buffalo, N. Y. 8-12-2

Expert retoucher and etcher desires a position with a first-class studio in Cleveland; nine years experience; would assist printing, etc., if desired; age 27; single. Salary thirty dollars a week. R-2, care of this journal. 8-5-2

RETOUCHING

Mary Stuart Fowler, painter of Photographic Miniatures, Oil and Water Color portraits; Retouching. The Mary Stuart Studio, 221 Jefferson St., Bluefield, W. Va. 8-5-5

Coloring, Retouching, Airbrushing of your own prints and enlargements, 24 hour service. J. B. Oglowski, 3010 W. 22nd St., Chicago, Ill. 8-5-TF

RETOUCHING! ETCHING! Workmanship of the highest standard. Moderate prices. All work receives prompt and personal attention. The Davis Retouching Studio, Holmes Bldg., 710 Minnesota Ave., Kansas City, Kans. 7-22-C-TF

WESTERN MICHIGAN PHOTOGRAPHERS! Send me trial order retouching, coloring; careful, skillful work; prompt attention. James Gross, 47 Monroe Ave., Grand Rapids, Mich. 8-12-4-C



—EXCELLALL—

“The Plate Supreme”

A New fast Plate the Photographers have
been looking for without sacrificing
CENTRAL Qualities

ORDER FROM YOUR DEALER

Central Dry Plate Company



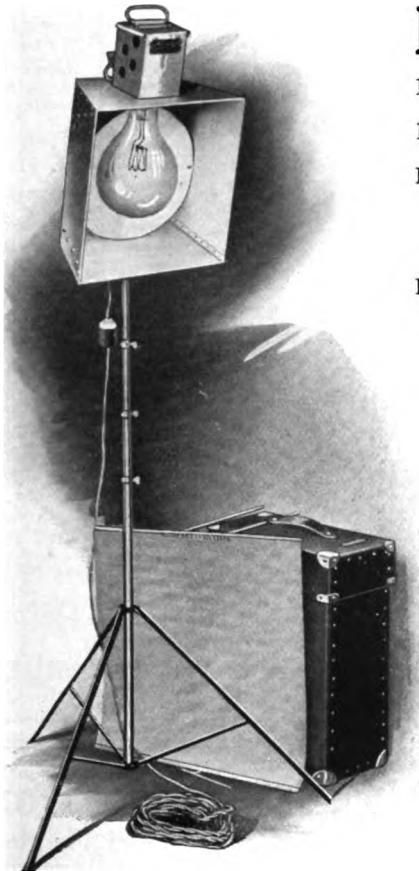
New York

St. Louis, Mo.



San Francisco

—Favor the advertised products—their makers are responsible—



Single Kompakt Ventlite Outfit

There are now thousands of KOMPAKT VENTLITE OUTFITS in constant use in the leading Portrait Studios throughout the States and Canada, and the universal testimony of proprietors is that they would not be without them at many times their cost.

Home Portraiture has become both more attractive and profitable due to the many new possibilities opened by these outfits. The Commercial Photographer claims the Kompakt Ventlite as his very own, and uses it for all manner of purposes in the Studio, Home, Office and Factory. *Lightness and Compactness* are qualifications present to a remarkable degree, but *Efficiency* is after all the dominant feature of the Kompakt Ventlite. It is entirely assembled and ready for business the moment it is taken from the case.

EVENTUALLY

Eventually, most all indoor photographs will be made by *Artificial Light*.

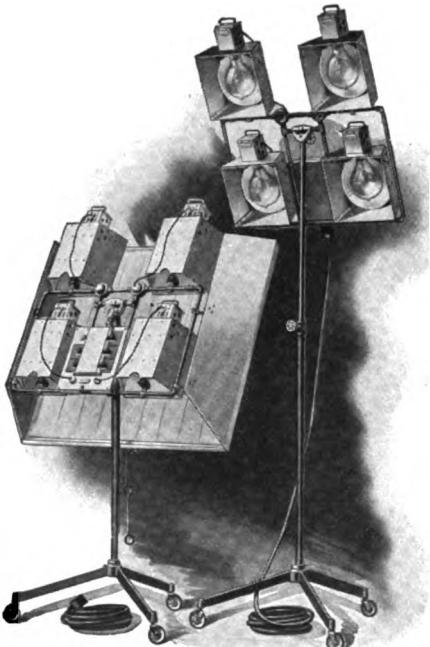
Eventually, *You* will use *Electric Light*;

no dirt, no smoke, no noise, no fire hazard.

Eventually, *You* will use *Incandescent Electric Light*; no ghastly expressions, no flickering of light, no rat-a-tat-tat at the crucial moment, when you are all set to catch that fleeting expression.

Eventually, *You* will want the most efficient, convenient, flexible and attractive—in fact you must have—the highest type of Photographic Lighting Apparatus obtainable.

VENTLITES



Ventlite Skilite No. 5 Panel Board Type

VENTLITE SKILITES are complete in every detail; there is absolutely nothing required to install them beyond connecting the loose ends of the cable to your source of current, and Presto, you have established a Studio Light that is on tap twenty-four hours a day. They will produce an even run of negatives which will average more nearly perfect than you have ever had the pleasure of seeing before. You can make any lighting with a Ventlite Skilite that you have done by daylight, and you can make many lightings much more easily. With a Ventlite Skilite you are assured of an abundance of constant, ideal quality light, maximum control, ease of manipulation, unusual portability, absence of noise and odor, coupled with a beautiful piece of apparatus that will receive the admiration of every visitor who enters your studio.

ASK YOUR DEALER FOR NEW VENTLITE CIRCULAR AND PRICES

Additional information desired will be cheerfully furnished by

JOHNSON VENTLITE COMPANY, Manufacturers

732 Federal Street, Chicago

—Patronize the advertiser—he is responsible—

METEOR

FLASH POWDER

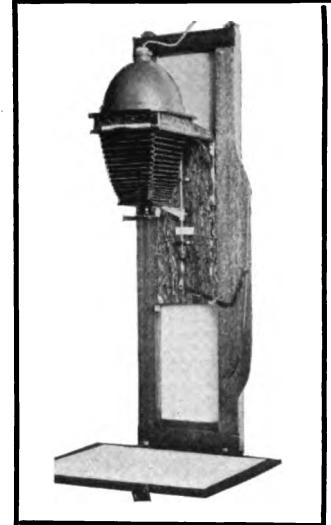


AUGUST
\$50 Prize
 Competition
 OPEN TO ALL

Closing Date October 1st, 1922

Pictures must be taken with Meteor Flash Powder or Cartridges, and must have been made prior to July 15, 1922. We will buy the negative of any picture that we may select for advertising purposes even though it may not win the prize. Literature direct or from dealer.

JOHN G. MARSHALL
 1752 Atlantic Ave. Brooklyn, N. Y.



Easy
to
Operate
—::—
Takes
No Floor
Space
—::—
Always
In Focus
—::—
Made of
Mahogany
and
Three-ply
Veneer

This enlarger is supplied complete with Wollensak Series II, Velostigmat f:4.5 lens, 250 or 400-Watt Lamp, Connecting Cord and Foot Switch, and Ruby Glass that swings in place to permit placing paper while light is on.

Enlarges from 5x7 and smaller negatives.

BUY THRU YOUR DEALER

PRICE \$225.00

THE CALLIER ENLARGER
 Brush, Colorado

CERTINAL-Ilford

A universal developer for plates,
 films, and developing papers.
 Active, clean, economical.
65 cents

DESENSITOL-Ilford

for white light development.
 Confers the comfort, convenience
 and advantages of being able to
 watch easily the whole process of
 development.

65 cents

PANCHROMATISM

A booklet on panchromatic plates
30 cents post paid

R. J. Fitzsimons Corporation

75 Fifth Avenue New York City

—Patronize the advertiser—he is responsible—



SUGGESTIONS *for the* SEASON'S PORTRAITS

A pamphlet of value to the professional photographer
Write for a copy

The HALOID Company, Rochester, N.Y.
Makers of Fine Photo Papers

HALOID

PORTRAIT PAPERS OF DISTINCTION



—Patronize the advertiser—he is responsible—



MASTER MOUNTINGS

On what basis do you buy your mountings? By chance, or by price alone?

Or do you take into consideration the additional prestige that is bound to accrue to your studio by having your prints mounted in the most attractive and acceptable manner to your customers.

There is no better way to create and maintain a favorable impression than to enhance the value of a good print by having it mounted "just right." Your name on a "*Master Mounting*" insures you the best result.

Sense that feeling of relief by having your Fall and Christmas orders delivered in "*Master Mountings*." Get that super service that comes with each order of "*Master Mountings*" at no extra cost.

*Are you on our calling list?
If not, write us.*

THE CHILCOTE COMPANY

PHOTOGRAPHIC MOUNTINGS

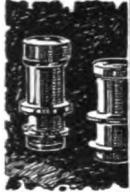
Factory & Offices
2140 Superior Ave.



CLEVELAND,
OHIO

—Favor the advertised products—their makers are responsible—

We're ashamed of the price of the Verito

Yes, sir, it's most embarrassing at times. You'd find it so, too, if you were in our shoes.

After telling a man how the Verito will save in retouching, how it will bring higher prices for portraits, how its delightful softness will appeal to his most distinguished clientele; after convincing him that the Verito will save him money and actually earn more for him—we are truly ashamed to tell him that the price for the largest, most expensive model of 18-inch focus is only one hundred and twenty dollars—with other sizes proportionately moderate.

The Verito Diffused Focus $f/4$ is moderate in price because it is comparatively easy to make—that is, when you know how. Possibly more photographers would appreciate the value of the Verito if we charged more for it. But we believe most users recognize its intrinsic worth without regard to its low price.

The Verito would be a good investment at double the price. And yet some photographers believe they can afford to be without it!

If you have an 18-inch Verito, the Verito Extension Lens will convert it to 22 $\frac{1}{4}$ -inch focus. Ask us or your dealer about it.

WOLLENSAK

Lenses for every
Professional Purpose

WOLLENSAK Optical Co. Rochester, N.Y.

—Tell the dealer you "saw it in Abel's"—

D^{Professional} DEFENDER

for

PORTRAIT PRINTS IN BLACK TONES OR SEPIA

The harmonious tint and surface texture, the pure tone and uniform quality combine to give the *Professional Defender* sepia its pre-eminent artistic value.

*Ask for
"The Book of Defender Papers"
through your dealer or direct*

DEFENDER PHOTO SUPPLY CO., INC.
ROCHESTER, N. Y. OR BRANCHES

—Advertising increases sales—therefore reduces production costs—



JULY

\$50 PRIZE

Competition

CLOSING DATE SEPTEMBER 1, 1922

Pictures must be colored with our colors, and colored prior to June 15, 1922. Open to all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

**"—IF YOU'RE BUSY,
this form will save you some
time in making that inquiry
about Aukerman Silver Recov-
ery Units—"**

Just sign here.....

with street.....

and town.....

and put it in the next mail.

**Descriptive matter showing you how we
“save the bath and the silver too” will be
sent promptly.**



Loaded—with pure
silver, and the bath
saved!

The N. B. Aukerman Company

325-6 Caxton Building

Cleveland, Ohio

—Tell the dealer you "saw it in Abel's"—



—EXCELLALL—

“The Plate Supreme”

A New fast Plate the Photographers have
been looking for without sacrificing
CENTRAL Qualities

ORDER FROM YOUR DEALER

Central Dry Plate Company



New York

St. Louis, Mo.

San Francisco



GRAF SUPER LENSES THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

The Graf Optical Co.

South Bend, Indiana

New York Office, John Wallace Gillies
80 W. 40th Street

Chicago Office, - Eugene Hutchinson
410 Michigan Avenue

GRAF SUPER LENSES

his susceptibilities by any suggestion of the truth is fatal. To prove that this is no idle cynicism I shall give an actual instance. A young woman entered our reception room and asked to see the different styles.

(To Be Continued)

—

This Week's Supplement

Criticized by HARRY J. DEVINE, Cleveland, O.

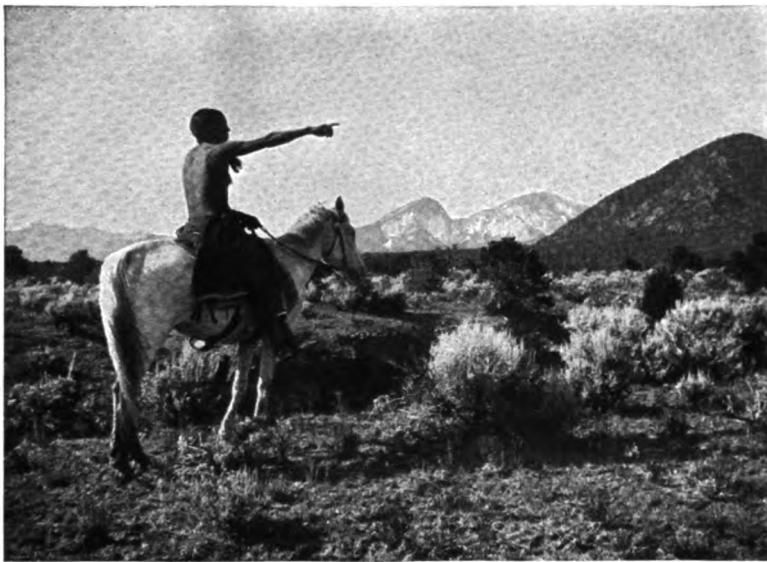
THE two prints by Manning Brothers, of Detroit, are fine examples of high grade commercial work, and show what can be obtained when the right material has been selected.

The interior shows the results of color sensitive material. We have a room with various colored objects, oil paintings, mahogany furniture and vari-colored rug.

The reproduction gives one the impression of all this even in black and white because of the pleasing degrees of contrast obtained with color sensitive material. In many cases the use of a filter will improve the quality, but allowance must be made for the increased exposure filters will necessitate. The general appearance of the interior would have been improved if a longer focal length lens had been used. The dis-

—Advertising increases sales—therefore reduces production costs—

Turn to the Right!



HALOID RITO

a paper that's *right* for the *Amateur finisher*

per 500 sheets		
S.W.	Size	D.W.
\$2.15	2½x3½	\$2.65
2.65	2¾x4¾	3.25
3.50	3½x4½	4.40
4.00	3½x5¾	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Because

HALOID RITO prints have *snap* and *crispness*.

HALOID RITO papers, Semi-Matte or Glossy are *Non-Abrasive*!

HALOID RITO stock is pure white, *clean as a hounds tooth*, without stains or blisters.

Use HALOID RITO and finish your finishing troubles.

Place a trial order today.

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street

HALOID PAPERS ARE UNIFORMLY GOOD

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. **CASH MUST ACCOMPANY ORDER.** Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

SITUATION WANTED: Under 80 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

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MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 10c extra for each insertion.

STUDIOS FOR SALE

Ground floor studio on busiest street in the south side of Chicago; doing \$20,000.00 a year business, \$100 a month rent. Write T-1, care of this journal. 7-15-4

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling. 7-1-10

FOR SALE—Well established ground floor studio, doing a fine business. Good reason for selling. Address Photo Studio, 229 Main St., Toledo, O. 7-29-1-C

FOR SALE—Small studio equipped to 5x7: \$350 cash takes it; a bargain; am leaving city; act quick. Cramer Studio, Findlay, Ohio. 7-29-1

FOR SALE—Here's YOUR opportunity. Offering growing photo business in particularly desirable New England town. C-4, care of this journal. 7-29-1

Old established studio; only place in two counties in Pennsylvania; cheap rent and place to live; one thousand cash if sold at once. D-1, care of this journal. 7-29-1

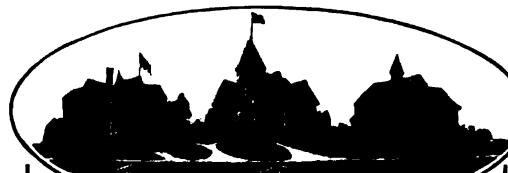
Studio for Sale in one of the most prosperous cities in Missouri; population 5200; county seat; studio enjoying a splendid business. A proposition such as I offer will not be on the market long. Price \$1850. Address G-5, care of this journal. 7-29-1

MISCELLANEOUS

Wanted to buy studio before September first in town up to 50,000. Charles Koehn, P. O. Box 263, Luverne, Minn. 7-29-2-C

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH. 5-27-TF

FOR SALE—Bausch & Lomb Tessars like new, No. 17 1c, Compound Shutter, \$100; No. 6 IIB, \$27.50; Type L Aero Camera, \$15.00. Theodore Hastings, 605 Elmwood Ave., Buffalo, N. Y. 7-22-2



Learn Photography

Good-paying positions in the best studios in the country await men and women who prepare themselves now. For 28 years we have successfully taught

Photography, Photo-Engraving
and Three-Color Work

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Largest and best school of its kind. Write for catalog today.

ILLINOIS COLLEGE OF PHOTOGRAPHY
Box 729 Wabash Avenue Eflingham, Illinois

Wanted—To buy studio doing a good business: attractive entrance; must be well located; good skylight. Full particulars in first letter. G. L. McClusky, Westerville, N. Y. 7-29-1-C

Wanted to purchase a leading studio, Ohio or West Virginia preferred, but would consider elsewhere. G-4, care of this journal. 7-29-1-C

DUNN "THE LENS MAN"—Bargains. Any lens at the right price. No list. Stock Changing Daily. I can save you money. Tell me your wants. Prompt reply. **HATHAWAY-DUNN, INC.**, Photographic Materials, 22 East 30th St., New York. 7-1-TF

Studio equipment for sale—Good equipment in good shape, priced right, write for list. R. J. Richards, Hartington, Nebr. 7-29-2

For Sale—Velostigmat Series II, F/4.5, 12 in. focus, regular shutter; a real lens; good as new; \$120 takes it. H. D. Schmuck, Cabool, Mo. 7-29-1

HELP WANTED

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Operator wanted for permanent position. A man efficient in this branch for North-western leading studio. State salary, experience and references. M-1, care of this journal. 7-22-2

Wanted—A traveling salesman to represent Photo Supply House, in central states. Give references, experience, etc. S-2, care of this journal. 7-22-6

Wanted—All-around man for photographic work especially printing and dark room work and some operating. Permanent position to the right party. Position open at once. Full particulars in first letter. Mueller Studio, Newark, Ohio. 7-29-3

Wanted—A thoroughly qualified photographer, married or single, to buy a partnership in a business located in Virginia that has grown beyond the owners' capability of handling same. References required and exchanged. A photographer preferred who is accustomed to Home Portraiture and the handling of the very best trade, one who can finish up his own work in the latest styles. Every modern apparatus in laboratory to assist in this work. Cash required \$3000. Idle inquirers please refrain from annoying. Apply in first instance to W-2, care of this journal. 7-29-1

Wanted first-class all-around man before September 1st. O. S. Myhre, Luverne, Minn. 7-29-1

DEALERS!

If your customer wants a tank or a complete outfit "AT ONCE—RUSH", wire us and we'll do the rest.

STERLING MANUFACTURING CO.
Beaver Falls, Pa.

—Ask the salesman "Is it advertised in Abel's?"—

ILEX-ACME

*in name**in results*

**Ilex-Acme Portrait f3.8
in Studio Speed Shutter**

This shutter can also be supplied in all sizes to accommodate any make of lenses up to 4½-in. diameter. New extra strong cable releases up to 10 ft. in length insure perfection of operation.

We do the fitting. Send your lens in to us.

ILEX Shutters are standard equipment on all makes of cameras and can be fitted with all types and makes of lenses.

Child **Photography**

That ever interesting study of photographic experts.

A worthy subject to try the art and skill of the most accomplished craftsman.

Realizing the need of special equipment designed particularly for this class of work, our efforts were directed toward this end, resulting in the perfection of the ideal Child Portraiture Combination, the ILEX Portrait f3.8 lens in Studio Speed Shutter.

Now perfected in all sizes up to and including the 16-inch focus, and ready for immediate deliveries.

Your dealer will supply you—or write us for particulars

ILEX OPTICAL COMPANY
ROCHESTER, N. Y., U. S. A.

*Pioneers in the successful making and marketing of shutters
with revolutionizing wheel-retarder*

—If it's advertised in ABEL'S it's good—

GRAF SUPER LENSES

THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

The Graf Optical Co.

South Bend, Indiana

New York Office, John Wallace Gillies
80 W. 40th Street

Chicago Office, - Eugene Hutchinson
410 Michigan Avenue

GRAF SUPER LENSES

WE make
carbons
designed
for all
types of
arc lamps

National Carbon Company, Inc.
Cleveland, Ohio
San Francisco, Cal.

YOU CANNOT AFFORD TO BE WITHOUT ONE OF THESE BEAUTIFUL BRIDAL BOUQUETS

for Wedding Pictures. The photographers whom
we have supplied will tell you this
very emphatically.

A—Roses and Lilies of the Valley.....\$15

B—All Lilies of the Valley.....\$18

C—Orchids and Lilies of the Valley.....\$20

These Bouquets are made of imported cloth
flowers and we ship them to all parts of the
United States and Canada. C. O. D. on approval.

LESLIE & COMPANY

208 No. Wabash Ave. Chicago, Ill.

P. H. KANTRO

PORTAGE, WIS.

Highest prices paid for your old negative
glass and portrait film. Write for prices
and instructions before shipping.

OPPORTUNITY FOR RIGHT MAN

Wanted—Photographer, 25 to 30 years
old, who has the making of a real
operator and is already possessed of
some experience in portrait-making.
Permanent position. Straight salary.

STRAUSS-PETYON STUDIOS
Kansas City, Mo.

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
*Sample portrait mailed to Photographers
on request.*

WILLIS & CLEMENTS, Philadelphia, Pa.

LOOKING FOR BARGAINS?

THEN SEND AT ONCE FOR A FREE COPY OF OUR
BARGAIN BOOK and **CATALOGUE**

in which you will find listed hundreds of used
and new Cameras, Kodaks, Lenses and Sup-
plies of every description at remarkable saving
prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR
MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you
wish to trade same for some other,
consult us, as we may have just the
outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

Ask the salesman "Is it advertised in Abel's?"

The Perkins "Hi-Power" Twin Arc Lamp

"THE LIGHT THAT NEVER FAILS"



Now made in two
models, four styles

Model "2045" is a 20
to 45 ampere outfit.

Model "2025" is a 20
to 25 ampere outfit.

Either model may be
had with stand outfit
complete as shown or
without stand for use
in a cabinet.

Let us tell you more about both of these models
which have six distinctive features of light control
including the new adjustable diffusing discs
for low-keyed lightings.

See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave.

Youngstown, Ohio

METEOR FLASH POWDER



**JULY
\$50 Prize
Competition**

OPEN TO ALL

Closing Date, September 1, 1922

Pictures must be taken with Meteor Flash Powder or Cartridges, and must have been made prior to June 15, 1922. We will buy the negative of any picture that we may select for advertising purposes even though it may not win the prize. Literature direct or from dealer.

JOHN G. MARSHALL
1750 Atlantic Ave. Brooklyn, N. Y.

—Don't miss the ads— they're worth reading, too! —

The consistently uniform
quality that made the
success of

ARTURA

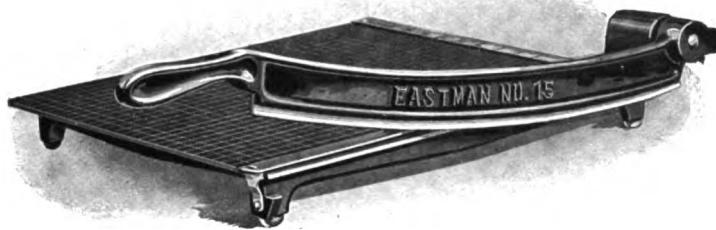
is found in the work of the
man who uses Artura.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

— — — Advertising increases sales—therefore reduces production costs— — —

There's a lifetime of service
in each one of them.



EASTMAN METAL TRIMMERS

Buy an Eastman Metal Trimmer and you buy an instrument of such substantial construction and dependable accuracy that you are assured a lifetime of service.

Furnished in three sizes with metal beds ruled with white lines in one-half inch squares, also accurate brass rules.

The Price

No. 10 - 10 inch blade and rule \$15.00

No. 15 - 15 inch blade and rule 20.00

No. 20 - 20 inch blade and rule 25.00

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



JULY

\$50 PRIZE

Competition

CLOSING DATE SEPTEMBER 1, 1922

Pictures must be colored with our colors, and colored prior to June 15, 1922. Open to all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL CCLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

DOES IT PAY?

To send your Portrait work
where it gets individual
attention?

ASK:

SCHRIEVER,	Scranton, Pa.
BRECKON.....	Pittsburgh, Pa.
PARKER.....	Morristown, N. J.
MRS. BENNETT.....	Baltimore, Md.
TOWLES.....	of Washington
MRS. OXLEY.....	New Bern, N. C.
ALBANY ART UNION.....	Albany, N. Y.
TOWNSEND.....	of Des Moines, Iowa
TOWNSEND.....	of Lincoln, Nebr.
GOLLING AND HESSE.....	Minneapolis, Minn.

And many others we have on our books

7,000 Portraits Made Last Year

Did not average sixty back for repairs
(Many made from difficult material)

Send Us Your Next Commission

Colegrove Bros., Inc.

774-776 Main Street Buffalo, N. Y.

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling.

7-1-10

MISCELLANEOUS

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH.

5-27-TF

Wanted—Second hand Cooper-Hewitt M Tube, to cover 8x10 and 11x14 plates, for enlarging. J. W. Hughes, 21 Milwaukee Ave. W., Detroit, Mich. 7-15-1

BAUSCH & LOMB Process Anastigmat 25 inch focus, covers 16x20 plate, makes fine long focus view lens, practically new, and in absolute perfect condition. Regular price \$298.50, for quick sale \$150. Will send C.O.D. subject to examination. J. R. Buhmiller, Glacier Park, Mont.

7-15-1-C

Photographers opportunity in the city of Calgary, Canada. Beautiful studio to rent, occupied by Pollard for twenty years. Apply Binnings Limited. 7-15-2-C

Wanted—Three 48 Gallon Stone Film Developing Tanks. Address Tampa Photo & Art Supply Co., 312½ Twigg St., Tampa, Fla.

7-15-2

For Sale—One Number Eight Circuit Panoramic Outfit; good as new; list \$275, for quick sale \$150. Tampa Photo & Art Supply Co., 312½ Twigg St., Tampa, Fla.

7-15-2

Century Grand Camera No. 2, 8x10 and stand, no lens; 8x10 curtain slide and nine 5x7 curtain slide holders; complete outfit slightly used; Price \$75.00. Also four background brackets, \$4.00. H. A. Horner, 1551 E. Blvd., Cleveland, Ohio.

7-15-1-C

AN ALL AROUND PROFESSIONAL PHOTOGRAPHER will relieve you for your vacation. Samples of work on request. Salary \$45.00 per week and transportation to and from the position. Address G. D. Fowler, Palmer & Fowler Studio, Bluefield, W. Va.

7-15-1

Ask the salesman "Is it advertised in Abel's?"

The Fountain Air Brush WILL INCREASE YOUR PROFITS!

Easy to handle
and to
Keep in Order



Over 30,000
in every-
day use

Send for Catalogue 95W

THAYER & CHANDLER 913 West VanBuren Street
CHICAGO - - ILLINOIS

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

LOOKING FOR BARGAINS? THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY
If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

DEALERS!

If your customer wants a tank or a complete outfit "AT ONCE—RUSH", wire us and we'll do the rest.

STERLING MANUFACTURING CO.
Beaver Falls, Pa.

DESENSOL (METEOR)

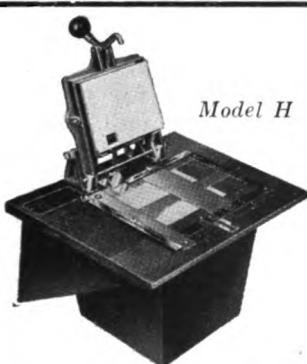
FOR

WHITE LIGHT DEVELOPMENT

of plates and films—regular, ortho, panchromatic and auto-chrome. Develop at six feet from ordinary 16 c. p. electric light.

4 oz. bottle
at your dealer \$.50
by parcel post \$.65

JOHN G. MARSHALL
1754 Atlantic Ave. Brooklyn, N. Y.



Model H

Kodak Finishers—Attention!

Speed with Efficiency means
USE THE SPEED PRINTER

Model F now priced at - - - \$80.00
Model H, the all automatic - - - 85.00

ORDER FROM YOUR DEALER
Circular on request

Specialty Manufacturing Co.
83 Columbia Street Seattle, Washington

—Don't miss the ads—they're worth reading, too!—

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

DUNN "THE LENS MAN"—Bargains. Any lens at the right price. No list. Stock Changing Daily. I can save you money. Tell me your wants. Prompt reply. HATHAWAY-DUNN, INC., Photographic Materials, 22 East 30th St., New York. 7-1-TF

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a post-card, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employees.

Wanted—First-class commercial finisher, must have expert knowledge of dark room work, prefer all-around photographic assistant. State salary and qualifications in first letter. Address C. H. Poland, 180 S. Main St., Memphis, Tenn. 6-21-4

Wanted—A good retoucher for a high class busy studio. Reply stating experience and references. Address K-3, care of this journal. 7-8-3-C

Wanted position as operator and dark room man; or would like to manage a studio with object of buying a little later. Prefer East or North. Address Photographer, Box 153, Asheville, No. Car. 7-1-3-C

Wanted position as operator, by experienced portrait man twenty-six years old. State salary in first letter. Raymond Hoble, 6523 Normal Blvd., Chicago, Ill. 7-1-3-C

Position wanted by an experienced portrait operator; have done commercial work and can use cirkut cameras; do not retouch; best references and sample of work furnished. R-1, care of this journal. 7-8-2-C

Wanted—An able portrait operator for one of the leading studios in one of the largest cities in the Central West. An opportunity for the right man. In answering, give full particulars, references and expectations. K-1, care of this journal. 7-8-2-C

Young gentleman with photographic and business ability desires position as manager of studio in an eastern city of ten thousand population. New York, Pennsylvania or Massachusetts preferred. Splendid personality. Address S-1, care of this journal. 7-8-2

OPPORTUNITY FOR RIGHT MAN

Wanted—Photographer, 25 to 30 years old, who has the making of a real operator and is already possessed of some experience in portrait-making. Permanent position. Straight salary.

STRAUSS-PEYTON STUDIOS

Kansas City, Mo.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 10c extra for each insertion.

First-class operator, retoucher, etcher, twenty-six years of age, single, effective personality, twelve years experience in high grade portraiture studios will consider position in an up-to-date studio. Employed at present in high-class studio in Chicago, Illinois. Send best offer to photographer, 838 North Rockwell St., Chicago, Ill. 7-8-2-C

Refined young man desires position in studio as general assistant; can furnish best of references. John W. Weber, New Athens, Ill. 7-8-2

A first-class operator, daylight or electric, who is also an expert retoucher, etcher and background worker, desires a position with a really good studio in Middle West or East. Would like to locate in Detroit, but not essential; fourteen years experience; age thirty, married. Reason for making change given in first letter. Would assist printing, etc., if desired. A good, clean, reliable workman and a gentleman. Address Box No. R-2, care of this journal. 7-8-4-C

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a post-card. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

Position wanted as operator, manager, or all-around man, with years of experience, where position will be permanent. Might consider renting studio with privilege of buying later. J. T. Liddy, 810 S. Main St., Dayton, Ohio. 7-15-1

Position wanted in studio, or to manage place on commission. Address J-2, care of this journal. 7-15-1

Wanted—Position as assistant in commercial studio, good dark room man and printer. Samples and reference on request. Answer C-3, care of this journal. 7-15-3-C

WANTED—At once, by young man with some experience, position as all around man in studio. Prefer first-class studio; or will consider kodak finishing establishment. Will start at once. Basil Jones, Box 155, Effingham, Ill. 7-15-1

P. H. KANTRO

St. Louis, Mo. P. O. Box 847

Highest prices paid for your Old Negative Glass and Film

SEND FOR PRICE LIST

On July 29th, 1922, at 2 P. M., the Studio formerly known as the Edwards Studio, of Barberton, Ohio, will be offered for sale as a going concern at 347 North Second St., Barberton, Ohio. Now being operated at a profit of more than \$300.00 per month. Luke A. Floyd, Trustee of Earl J. Leiter, Bankrupt.

The consistently uniform
quality that made the
success of

ARTURA

is found in the work of the
man who uses Artura.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—If it's advertised in Abel's it's good—

The gradation is never jumpy in a film negative because there is no halation to break down the steps between the highlights and halftones. And all the detail of shimmering highlights is caught and held in the finely graded emulsion of

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—If it's advertised in Abel's it's good—

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 760

SATURDAY, JULY 15, 1922

PRICE TEN CENTS
\$2.50 A YEAR

JULY \$50.00 PRIZE
COMPETITION
OPEN TO ALL

Picture must be taken
with METEOR Flash
Powder or Cartridges.



Pictures must have been
taken prior to June 15,
1922. Closing date Sept.
1, 1922.

Meteor Flash Powder

JOHN G. MARSHALL

1754 Atlantic Avenue

Brooklyn, N. Y.

Gross Circulation..... 3,309
Net Sales Through Dealers..... 110
Gross Mail Circulation..... 3,419

GUARANTEED
NET PAID
CIRCULATION

3,310

(Professional Circulation Only)

Digitized by Google

Regardless of heat or humidity, negatives made on

HAMMER PLATES

are clean, snappy and full of detail. They develop quickly with thin, tough films and with least possible tendency to frill.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color-values.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th Edition) just off the press

Hammer Dry Plate Company

Ohio Avenue and Miami St. - St. Louis, Mo.



AUGUST

\$50 PRIZE

Competition

CLOSING DATE OCTOBER 1st, 1922

Pictures must be colored with our colors, and colored prior to July 15th, 1922. Open to all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

—Advertising increases sales—therefore reduces production costs—

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company
Editorial Offices, 421 Caxton Building, Cleveland, Ohio

Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act
of March 3, 1879

Vol. XXX. No. 763

SATURDAY, AUGUST 5, 1922

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year
in advance, in all parts of the world.
Subscriptions taken by photographic supply
houses and recognized subscription
agencies everywhere.

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 421 Caxton Building, Cleveland, Ohio.

EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colow Street, Brighton Dist. Boston, Mass.

In Passing By

O-M-I Goes "Over the Top." Without fear of contradiction we go on record as saying that the Cleveland convention of the O-M-I Association, which has just come to an end, was the biggest amalgamated convention ever held.

Figures uphold this claim. There were six hundred and three registrations made with the treasurer, every one of these paying either as active or associate members or as guests. There were two hundred and forty-seven active members—that is, owners of studios—and the same number of associate members—employes of studios and manufacturers' representatives. As these figures have been taken from the subs of the treasurer's receipt books, they are accurate.

In other ways, this convention was a record-breaker. At only a few National conventions have we seen so many people sitting out a session of the program as there were present the morning Nikolas Muray demonstrated. And Muray's demonstration itself was unique, in that he would have none to help him on the platform, but handled his own camera and his own lights. The early-morning prize system was adopted and brought the members early to their seats and refreshments were handed around to all half way through the morning sessions.

The least possible time was given to so-called business sessions and all the effort possible devoted toward making the demonstrations and lectures successful. Then, too, the hotel in which the convention was held proved ideal for the purpose, and the halls given over to the lectures and the manufacturers' displays were kept fairly cool and at least considerably cooler than the outside air.

To top it all off, there were three entertainments, all top-hole and two of them quite different to the usual run of such affairs. First night the Eastman Kodak movies followed by a dance with a real dance orchestra; next night a three-hour moonlight trip—but without the moon—on Lake Erie and on the last night a perfectly wonderful evening in the beautiful grounds of a yacht club, with first a long ride through the prettiest part of Cleveland, then swimming and baseball, then dinner with

—“Seek and ye shall find”—in ABEL'S——

a dress parade and the ceremonial of retreat executed by a small company of mighty small boys in white sailor uniforms, led by a sixty piece band of slightly bigger boys, then outdoor movies with a band concert and finally dancing till "lights out" were called.

We have heard no regrets expressed by any one who attended this excellent convention and once more the Ohio-Michigan-Indiana Association goes to the head of the list after having had to concede that position to the Middle Atlantic States and the Missouri Valley Associations. To the officers, Riley, Holloway, Imes, Rentschler, and Fred Bill, we extend our hearty congratulations on their great success.

Good Newspaper Publicity

IN addition to doing regular advertising in your local newspaper, it is also highly advisable to try and get mentioned in the news columns as often as possible. The publishers, particularly in the smaller towns, are usually never loath to accept interesting matter to help fill their columns, and short stories about photography, photographic incidents, or matter in the form of interviews can often find a place. The following is an article of this nature run in an Illinois daily by one of our readers. We recommend that others endeavor to have the same or similar articles run in their own home papers.

PHOTOGRAPHY OF TODAY IMPROVED

It's a Far Cry from the Tintype to the Photographs of the Present Day

Photography or the art of taking and making pictures, has made a great advancement during the past decade or so, and it's a far cry from the tintype of former days to present-day photographs.

The advancement has been so pronounced that the coming generation will have a much better impression of their forefathers than has the present generation of theirs. Picture making is a comparatively modern art. A number of processes for photographing objects were invented early in the 19th century but the art has shown the greatest advancement during the last half century.

Even during the civil war most of the pictures made were of tintype variety, although other methods were being used to some extent.

But no matter what kind of pictures they are they become priceless heirlooms in after years. In almost every home are to be found pictures of relatives who have long ago been called to their reward. These pictures are treasured just as the ones being made today will be treasured in after years.

Photography is so comparatively cheap that it would seem that every person would

be photographed every few years at least, but it is sometimes a hard matter to persuade older people to go to the photographer, according to L. O. Wirsching, photographer with a studio in the Baum building.

"It is sometimes the children who coax their fathers and mothers to be photographed," said Mrs. Wirsching. "The children want the pictures, not only to keep after the parents have passed away, but they want them while they are living. Often the absent ones, those who have moved to other parts of the country and into distant states, would give a great deal for a late picture of the ones at home, especially pictures of father and mother."

Mr. Wirsching has spent many years in the photograph business and while yet a comparatively young man he has seen many changes in photography during his own experience. Not only are the modern picture machines much better, but the matter of lights has been so improved and the chemicals used produce so much better results that pictures made today will hold their colors for several generations.

Formerly one was compelled to have the right amount of sunlight to get good results, but the modern photographer cares not for this. He can so regulate artificial lights that even the glass skylight seen in old studios is unnecessary today. Pictures can be made as well at night as in daylight.

Chicago Photographers Hold Big Barbecue

ABOVE is a picture of chefs who prepared the Barbecue recently held by the Chicago Association of Portrait Photographers. They were Richard Stafford of the Ansco Company, Andrew Hurter of the Moffett Studio, Jack Dietrich of the Creamer Dry Plate Company, John Lavecchia of the Lavecchia Studio, Sam Marks of the Western Photo & Supply Company. Harry Dis-

— Have you bought your copy of the Ad Book yet? —

THIS week we are publishing number 134 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

mond, the chairman of the entertainment committee, secured the service of a high power radio and the boys were entertained by a concert from New York, New Orleans and Denver. Everyone had a wonderful time, and as William L. Koehne is president of the Association, they gave him three howling cheers on the success of the Chicago Association of Portrait Photographers' greatest outing.

The photographers pitched horse-shoes and played baseball until it was dark. Fisherman Jack Dietrich thought there were a few fish to be gotten from the dam where the Barbecue was held, and after the feed was all over he decided to do a little fishing in the river, and inside of an hour's time he had caught seven bull-heads. He said that he wanted to get in trim for his September trip up north with Sam Marks and Bill Gruber.

○○○

"Every Face Makes a Beautiful Picture" Says Muray in Interview

EVERY face will make a beautiful picture because every face reveals character. The masculine face is just as beautiful as the feminine face to me."

That's the dictum of Nikolas Muray of New York, whose camera subjects appear in many magazines and who demonstrated

before the O-M-I Photographers' Association at Cleveland in July.

"How long does it take to arrange a subject for a photograph?" repeated Mr. Muray. "Oh, not very long, but for a picture, Ah, that's different. I try to make pictures of persons and it requires at least two hours. You see, I talk with my patrons for almost an hour before I even attempt to take their picture. I study the character of their faces because character makes the picture."

The best subjects who appear before the camera are not those generally regarded as beautiful, according to Mr. Muray, who says the subjects that make the best pictures are "persons with brains and babies."

"There are subjects everywhere for pictures," says Mr. Muray. "I find them on the streets and some are often very poor but any man or woman can make as beautiful a picture as those who are worth millions."

"That picture of the man there (pointing to one of his collection on display) I met him on the sidewalk a few weeks ago and gave him a dollar to pose for me. There was something about that man's face and whiskers that resembled Rodin, the sculptor. It's as beautiful as any picture I have."

Simplicity in pictures is Mr. Muray's idea. He never employs decorative backgrounds. His favorite subjects are dancing

Just to Get Acquainted

The first hundred kiddies brought to the DADDY FULLER STUDIO, paying ONE DOLLAR EACH will have their picture thrown on the screen at the REGENT THEATRE and also receive ONE PORTRAIT.

"Daddy" Fuller Studio

Hotel Cawley Bldg.

15 W. Main St., Somerville

This is not a bad idea for introducing a studio in a small town. You will note that Mr. Fuller, having been known as "Daddy" for number of years is capitalizing this friendship, now that he is re-entering the business.

—If it's advertised in Abel's it's good—



After A. T. Bridgeman, Vancouver, B. C., has photographed a child for several years, or at any rate at a number of stated intervals, he makes up a combination print like the above with the usual result of a goodly number of sales to the fond parents. He calls them "Periodical Pictures."

figures because of the "decorative effect," he says.

Mr. Muray is 29. He came to America from Hungary nine years ago. He was an amateur photographer until about three years ago when he opened a studio in Greenwich Village because he "didn't have much money and rents weren't high there." He says, however, that very few of his patrons are from the Village.

"It's not difficult to take photographs but it takes study, constant study, to make pictures with a camera," says Muray.



The Dues Question Again

May 23rd, 1922.

EDITOR Abel's WEEKLY,

Dear sir:—

I HAVE just finished reading your article (In passing by) under date May 20th., relative to the number of photographers who did not attend the national convention at Kansas City on account of the \$10.00 dues. In connection with this I wish to add, that while there is no doubt in the world but what one gets his ten dollars worth who attends, but can you make the fellow who does not go believe it? I personally know many that stayed away just on this account, and as to whether it is worth while to try to get those in that stay out on that account I say yes, as I think that would build up the profession quicker than any thing we could do, get as many as possible interested in convention work as possible, it will make better workmen, better competitors and better citizens out of them.

Taking it from the manufacturers' point of view, they go to a great deal of expense in preparing for the conventions, and it is not fair to them to do anything that would keep the very people away they are seeking to sell their wares to. It would be just like paying for advertising in a journal that the subscription price was so high so one would buy it.

Another trouble is, that very few will keep up their membership at \$10.00 unless they attend the convention, while if the dues were more insignificant, I believe the entire membership could be kept up. In fact from a financial standpoint, I believe the lesser dues would be the more profitable.

Don't misconstrue my meanings, I am not "hollering" on the dues of the national, but this just my version of the affair as it now stands.

Cordially yours,
N. B. Stall, Sec'y-Treas.
Southwestern Ass'n

—Knowledge is power - don't overlook the advertising—

'Tis Here-Maybe



G. E. S. ("Pop") Williams, manager of the Washington, D. C., office of the Eastman Kodak Company has had a mighty nasty experience with blood poisoning which has necessitated the amputation of his left leg above the knee in order to save his life. He is well on the road to recovery and will soon be able to perform his duties at the office. The whole trouble was caused by an abrasion on his foot, which became infected and later gangrene set in. "Pop" is doing nicely, sitting up and smoking, and is receiving his friends in his old optimistic way.

J. L. Lewis, New York City dealer in photographic supplies and also importer and American agent for several well-known foreign products, particularly Aldis lenses and Seltana paper, has incorporated his business with a capital stock of \$20,000.

Chas. Hopp of Detroit, Mich., postcards us from Paris (France, not Kentucky). Writes that he is looking over the town and taking in some of the sights.

Can any reader give us the location of a studio using the name "Dampf?" We have an inquiry from a man who desires to obtain duplicates from a photograph of the late Chief Justice Edgar M. Cullen, which bears nothing but the name "Dampf" on the front. Also the present location of a photographer by the name of Fellman, who made panorama pictures of returned soldiers at Camp Upton in 1919. Mail forwarded to him at Patchogue, N. Y., has been returned, and an Atlanta man wants another copy of one of these panoramas.

Readers in the West, particularly on the Pacific Coast, should be on the lookout for a man using the name of C. C. Burns, and passing himself off as a subscription agent for the National Advertising & Circulation Co., of Wichita, Kans. He is a fraud and has victimized a number of studios, as well as persons in other lines of business. He has no connection with the subscription agency mentioned. At times he wears a Spanish War Veteran's badge.

J. C. pulled a good one at the dance, the first night of the O-M-I Convention. They were pulling off a Circle Two-Step—what-do-you-call-'em, Tom Tucker, Johnnie Walker, something like that, anyway—and after everybody had been romping about the floor for a half-an-hour or more, he felt that he needed a rest. Just then the announcer crowded all the men to one end of the hall for a minute and here came J. C.'s chance. Out of the crowd he rushed and dragged in Harry Devine, regardless of Harry's frantic protests. "Can't help it," replied J. C., "we need some more men in here." Then the music started and J. C., waiting to make sure that Harry was doing his duty on the floor with some girl, calmly walked off and sat down. Not so bad, eh?

We were shocked when Geo. Holloway told us, during the Cleveland convention, that Frank Medlar had passed away Wednesday, July 26th. Frank we had known ever since he was an officer of the P. A. of A. in 1907. The following year he made a run against Charlie Lewis for the presidency and won out. This was at the Dayton convention. He was one of the original members of the Cameracraftsmen organization of Iowa and seldom missed a meeting. Of a most genial and whole-hearted personality, he was nevertheless a better business man than most photographers and though living in only a small town, he had forced enough business to come his way to enable him to erect one of the handsomest buildings in his town for studio purposes. His son, who was in business with him, will probably carry on the studio and finishing plant which Frank had made to prosper so well. All who knew Frank, and they are many, will join us in sincerest expressions of sympathy for Mrs. Medlar and the son, Winton B. Medlar.

And H. M. Anschutz of Keokuk, Iowa, writes to tell us of the death of Geo. E. Fahr, Oskaloosa, Iowa, on July 19th, of heart trouble. Both Mr. Medlar and Mr. Fahr were long-time members of the Cameracraftsmen of Iowa, and the other members feel that with two deaths in that small organization in a week they are having rather more than their share of sorrow and grief.

—Better rush in that application for the Winona School—

One of our readers expects to open a studio shortly in a department store in a southern city and would like to hear from others about the advantages and disadvantages of such a location. This is a first-class store in a seven-story building, with four elevators, and covers half a block. Ninety-five per cent of the customers are of the gentler (?) sex. Can any one help him?

Nels Olsen, of Three Forks, Mont., believes in advertising, but not in paying printers, so he gets out his own printed matter on a 5x8 hand press.

Photographers—portrait—who have incorporated their businesses and would like to get in touch with each other for a mutual interchange of information along the lines of income tax bookkeeping and similar matters are invited to send their names to ABEL'S.

Mr. Johnson, a very polite but absent-minded gentleman, met Mrs. Lovejoy one morning, carrying her pet dog.

"Good-morning, Mrs. Lovejoy," said the friend. "What brings you out so early this morning?"

"Oh, I've just been to the photographer's with my pet dog, Dido, and we had our portraits taken together. Beauty and the beast, you know, Mr. Johnson"—with a saucy little laugh.

"And what a little beauty he is, to be sure!" replied Mr. Johnson inadvertently, as he tenderly stroked poor Dido's head and pulled his ears. And then he suddenly remembered, and became hot and cold in turn.

F. C. Medick and N. L. Bulkley, of the Medick-Barrows Co., mount manufacturers in Columbus, Ohio, were guests of D. D. Spellman of Detroit, at his camp in northern Michigan. We understand that Medick stripped the gears on the outfit's Ford pulling a bear to camp and that Bulkley chased a deer red-headed.

Arthur J. Cunningham, Utica, N. Y. has incorporated his photographic business as Cunningham's Photographers of Commerce, Inc., with a capital of \$10,000.

Just a line to express our thanks to those readers who sent copies of the June 24th issue for Mrs. A. K. Peterson. Plenty have been received, and we know that she joins us in expressing her appreciation.

The new officers of the O-M-I Association are Geo. G. Holloway of Terre Haute, Ind., President; J. Anthony Bill of Cincinnati, Vice President for Ohio; J. H. Brubaker of Grand Rapids, Mich., Vice President for Michigan; Merl Smith of Hartford City, Ind., Secretary and Fred Rentschler of Ann Arbor, Mich., Treasurer.

Students at different colleges in Oklahoma will realize in the future the advisability of having their photographs made at established studios. A faker, recently arrested at Ada, Okla., succeeded in mulcting students of \$800.00, claiming to represent a non-existent photographic concern in Kansas City.

Blocking Out Negatives

BLOCKING out is not so difficult an art as retouching, yet really good hands at blocking out are not often met with, even expert retouchers sometimes being unable to block out a negative in a convincing manner.

A negative that has been correctly blocked out will print as though it had been taken against a white ground, and will deceive the uninitiated always and sometimes the expert also, and this kind of blocking out is the only kind that matters.

The essential tools for this work are a couple of good sables, some water color, a knife, and some cotton-batting or chamois-leather. A common mistake is to choose a very fine brush. A stout short-haired sable is essential, and its size should depend on the detail of the negative. For a 5x7 head a No. 3 or 4 sable will not be too large if

the point is good. For machine studies, smaller brushes may be needed for very fine detail, but should not be used otherwise. For filling up, a large camel-hair mop will save time, while a stencil brush is useful for softening outlines of hair, etc. Indian red paint and Payne's grey or neutral tint are very useful, though Photopake can be used instead of the red if desired. For commercial negatives a short steel ruler, a draughtsman's "curve," and a ruling pen are also wanted.

The first thing to do is to see that brushes are clean and in condition, that the paint is mixed well and of a good consistency, and that the negative is clean. It is always a sound plan to go carefully over the surface to be painted on with a damp leather or swab of cotton, as the slightest trace of grease or other foreign matter may spoil the job completely. With glass

M. A. Morris, of the Peck Studio, Akron, Ohio, believes in advertising of every kind and description. He uses newspapers, direct mail, car cards and even billboards. And the billboards are not only large, but attractive, as witness this one. Note, too, that he makes use of the National slogan.



negatives it is usually best and easiest to work on the glass side (this does not apply to commercial photographs), as this side will always clean quickly and take paint well, besides giving diffusion in printing. Exceptions are large negatives of "indented" subjects, such as full-length groups. Blocking out on the glass side of such pictures may prove difficult, if not impossible, to do in such a way that it will everywhere print in correct register with the image. With single figures it very seldom happens that this difficulty crops up provided the work is done with the eye directly over the centre of the figure all the time, and the negative is kept flat on the desk. This latter, by the way, is as well lowered rather more than is usual for retouching, though that may be a matter of taste. When the rule and pen are used, however, the more the desk approaches to the horizontal the better.

Having decided which side of the negative to work on, the brush is loaded and brought to a point. For all definite outlines red paint is the best. For hair and other soft lines blue or grey is better. With the negative on the desk a line can be started off at any point on the side against the brush hand.

Having completed the outline, it is examined for inaccuracies, any small deflections from the truth, unless done deliberately with the object of improving the shape of the head or features, may possibly be remedied without washing out and redoing. A raggy outline of hair may be improved with a smudge of blue or grey paint well stippled with the stencil brush, though it is difficult to do this so as to get a good effect on the print. If the paint has gone too close anywhere, it can be eased away with a clean damp brush if on the film side, or a sharp knife if on the glass. With the outline correct, it is a simple matter to fill up with a large brush or mop, but the paint should be fairly thick, and a coat on

each side will do no harm. If drying is required to be quick, alcohol should be added to the paint instead of water when mixing for use.

Commercial negatives, of furniture, machinery, etc., are best done on the film side, as it is easier to rule clean straight lines on this side. A little practice may be necessary to get into the way of handling a ruling pen, but it is not at all difficult. A good load of paint should be taken up between the points, and its consistency is important. If it is thick, the extreme point will soon clog. If it is thin there will be a danger of blotting from the edge of the rule. A common trick with draughtsmen is to draw the pen over the back of the hand, the skin being able to start the flow more readily than even paper will, and much more readily than gelatine often does. Once started, the paint will flow until the pen is empty, provided it is not put down for long enough to let the point dry. In drawing a line with the pen, one should aim at starting and finishing one-sixteenth of an inch short. In this way the complete line is cleanly covered, as a rule. If there is anything short, it can be easily filled in after; but an over-run is hard and messy to clean out. When it is necessary to clean off a line, it should be done with a clean, sharp "swipe," with a wet leather or swab, starting from inside and clearing the paint over the unwanted part of the negative. Curves are often done freehand, but wheels are rather hard to do cleanly without guides, and the "draughtsman's curve" will assist very often in getting a more definite line. These "curves" can be bought in an endless variety of shapes, and a good one will provide guidance for a large number of bends and corners. A little practice is necessary before one can use a curve with confidence; it is rather hard to keep the pen point parallel to the curve all the way round, the resulting line often being clean enough but not exactly in register.

—Tell the dealer you "saw it in Abel's".—

To finish off a blocked-out negative, it is necessary to make some allowance for the base of the picture. A blocked-out figure cannot be left to stand on nothing, neither can a blocked-out railway engine. The former can be put right by scraping away some of the paint round the shadow side of the feet, preferably in zig-zag lines. The engine would look all right if a length of line were left under each side of wheels, and a stationary machine or piece of furniture should have a little flooring left in

the form of a square, not forgetting the perspective when designing the square. Of course, if an air-brush is in use, grounds can be put in on each separate print, but when the photograph can be taken on a clean and light floor, the original ground has advantages, and should be partially included, leaving just enough to give stability to the picture. For halftone purposes, a photograph can be completely blocked out and the ground left to the fancy of the

(Concluded on page 150)



How the Brainerd Studio, Havre, Mont., arranges a combination photograph of house dresses for a direct-mail campaign among prospective customers in the rural districts. Photographs are largely displacing the catalogue and the sample-case, and here is one side-line overlooked by most studios.

Photographic Possibilities in the Local Department Store

PARTICULARLY in rural communities there are a great many opportunities for the photographer who is up-to-date to land considerable commercial business by proper cultivation of the local merchants. By keeping in touch with them he can find out when they receive new shipments of goods, and the judicious suggestion of photographs to help sell the goods quickly and turn over the money invested will meet with the merchants' ready approval.

Take for instance the photograph of house dresses shown in the attached illustration. The F. A. Buttrey Company, Havre, Mont., had the photographs made at the Brainerd Studio, and then sent out the following neat letter to a selected list of customers. Photographs like these mean a great deal to the busy, hard-worked farmer's wife and family. They enable her to do her purchasing without coming in to town, and yet enable her to know what she is buying.

The prints, glossy, are made on very light

weight stock, so as not to cause too much expense for postage. They are postcard size and consequently fit in the ordinary envelope and can accompany the letter itself. Information about the different dresses shown is imprinted on the back of each photograph.

There is a chance here for many a small-town photographer to increase his business and at the same time make himself solid with the local merchants. The Buttrey Company's letter follows:

Dear Mrs. Jones:

Last Thursday I saw some of the nicest housedresses, they were so pretty that I dressed up two of the store girls and had them photographed. The photograph gives you a very close idea of the garments and if you would send me the color and sizes, I'm sure I could fill your order very satisfactorily.

I am the "Store Shopper" and have selected goods for our mail order friends for a long time. You have been receiving some

—Advertising increases sales—therefore reduces production costs—

of our advertisements and you can see for yourself how reasonable our prices are and that our style and quality are exceptional. I would like to fill your mail orders, or better yet—now that the roads are good—why couldn't you drive in and we could shop through the store? I know we could find some fine bargains. We have a quarter million dollar stock to choose from and offer wonderful values.

Then you wouldn't have to go to a hotel—just use our rest room. It is cool and com-

fortable, and I'm sure you will appreciate the lunch in connection. Then too, we allow traveling expenses one way to Havre at the rate of three cents a mile when your purchases amount to \$40.00.

Our store is making this offer to refund traveling expenses until July 16th, so I am hoping for the opportunity of shopping with you before this offer expires.

Sincerely yours,
(Signed) STORE SHOPPER.

The Photography of Children

By FANNIE FLEMMING, F. R. P. S.

(A talk delivered before the recent Blackpool (England) congress of the Lancashire Society of Master Photographers. The paper was illustrated by a number of lantern slides, the description of which in the text well emphasizes the many interesting suggestions and hints which are given by Miss Flemming from her wide and specialized experience in the portraiture of children.)

WE each have our ideas and ways of working, and it is a good thing, too, otherwise the photographers' windows would lose half their attraction, and there would be no individuality. But surely it is good for everyone to try to interchange ideas, both from the friendly and the business point of view.

Photographing the children is one of the most interesting branches of photography; but no means the easiest. As you all well know, it is not merely knowing how to manipulate one's camera, and what exposure to give; it is getting the little folk to look natural and happy, and they won't give you that expression unless they are absolutely at home with you, and real friends. Still it is not usually a difficult matter to get friendly with them, only it takes longer with some than with others.

The shy, sensitive child is the kind one has to be very careful with, and it is a mistake to try to be very friendly with them in a hurry. At Mr. Freckleton's studio in Nottingham, we have a very comfortable room adjoining the studio, which is used mostly for getting the children ready in. It is considerably larger than the ladies' dressing room; there is plenty of room for the children to play about, and also for the mother or nurse to get them ready.

We have a private telephone through from the studio to the reception room, and if some children are coming in to sit, the receptionist usually rings through and lets me know. She usually waits until they are out of the reception room and on their way upstairs before ringing through, and then

she will often give me an idea of the kind of child that is coming up. Perhaps it will be "Mrs. Smith is getting her little girl ready in the children's room; she says she is dreadfully shy with strangers, and is afraid you will not be able to take her." My receptionist is, I know, smiling to herself, as the idea of our not being able to get a picture of the little one rather amuses her!

I give Mrs. Smith and her little maid a few minutes to settle down before going to see them, and when I do go I take not the slightest notice of the child, but start talking quietly to the mother, letting her know that it will not be a difficult matter to make a picture of somebody, if she will be good enough to leave it to me and not worry the little one in any way. Then I go back to the studio, and, knowing the kind of photograph required, get the background ready, camera focussed on a few toys put ready on the floor, or on a small table, plate, etc. Mrs. Smith is then asked if she will bring the little one in and let her sit or stand near the toys. Before the child has reached the studio I vanish into another room, and stay there until the kiddie is used to her surroundings and evidently interested in the fresh playthings. Then is one's chance to come quietly in (taking no notice whatever of the little one) and slip behind the camera, which probably may require focussing again.

Underneath the camera we have a musical box fixed so that it is not seen, and when I think the little one is in a good position I just press the spring which sets the music going. The child is usually so astonished that it forgets all about its shyness.

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More Good Publicity

AN issue or so ago we published a newspaper article sent us by one of our readers and suggested that if photographers would endeavor to get their names into the papers more often in connection with stories of this nature it would be excellent advertising. As we said then, in the smaller towns especially, editors are nearly always willing to use interesting matter if it is not too evidently a "puff" for some advertiser, and even that is not always a deterrent. Here is another interesting story. Try and get your local paper to run it for you, using your own name of course, in place of Mr. Bussa's, whose studio is in Norristown, Pa.

PHOTOGRAPHER HAS PLENTY OF "PROPS"

*What the Sitters Lack in the Way of
Scenery He Readily Supplies*

That there are many problems to be met and solved in a photographic studio aside from the technical ones of exposure, development and printing, problems of which the average patron is unaware, is clearly shown in a glimpse of "the inside" the opportunity for which was offered at Bussa's DeKalb Street studio the other day.

Some one having laughingly called attention to an odd cloak lying on a chair, the photographer felt moved to point out the fact that the modern camera specialist must have at hand more "props" as they are called in theatrical circles, than many a small sized theatre. Sitters are constantly dropping in to have photographs made which will convey certain ideas to the recipient.

For instance, there is the man who wishes to be photographed at work at a desk. He doesn't bring the desk with him or the various articles which must be thereon to impart the desired "atmosphere." The photographer must be ready to step into the breach and produce the desk and accessories. Graduates appear with cap and gown—sometimes—but, alas, without the diploma which was, likely as not, left on the table at home. The obliging photographer supplies a diploma—ribbon and all.

Mr. Bussa's experience has taught him that many bridal parties neglect the trip to the studio on the day of the nuptials and put in their appearance several days later attired as they were at the ceremony. Nine times out of ten, however, the bouquet of the bride, and those of her attendants are absent. No bridal group will appear convincing without the always present flowers. Mr. Bussa is prepared to furnish the necessary bouquets.

These are a few of the articles which are in daily demand. The modern photographer has greater need of an inexhaustible "magic bag," than the magician.

○○

The Cleveland Convention Inter- state Competition

DUUE to some misunderstanding, the list of those whose pictures were selected from each state exhibit to go into the competitive class for the State trophy was not given out during the Cleveland convention of the O-M-I.

President-elect George G. Holloway has kindly supplied us with this list which is as follows:

For Indiana—T. J. Grigson of Logansport, Wm. H. Littleton of Muncie and Roy Hirshburg of Richmond.

For Michigan—D. D. Spellman, Clarence Hayes and Lee F. Redman, all of Detroit.

For Ohio—Jerome Chircosta, G. C. Kehres, both of Cleveland and T. J. Rice of Oberlin.

The State trophy was won, by vote of all concerned, by the Detroit boys for Michigan.

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STUDIOS FOR SALE

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling. 7-1-10

For Sale—Los Angeles, California, Studio. One of the most beautiful, newly equipped studios in this wonder city of the west. Location in new building on one of the most prominent streets. Lease for four years with renewal option for five more. Lease includes income features which more than pay the rent. Patronage the best; 8x10's bring \$35 dozen. Price, including lease, equipment, and beautiful furnishings of three apartments, \$5,000 cash; worth double. No time to write. Wire option money and wait for reply. Jessie Cooksey, 1062½ N. Western Ave., Los Angeles, Calif. 8-19-1-C

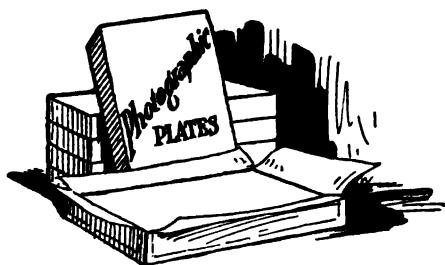
For Sale—Fine studio; town of 12,000; division point of Santa Fe; established 12 years; 2-story brick building with living rooms; skylight and completely equipped to 11x14; only reason for selling have larger studio in Oklahoma. Williams Studio, Chanute, Kans. 8-19-1-C

For Sale—A well equipped studio at a bargain if taken before the 25th of this month. Located on ground-floor on main street in town of 30,000. Owner leaving town. Address Studio, 724 Proctor, Port Arthur, Texas. 8-19-1-L

For Sale First-class studio, fully equipped and in good location. Seven rooms. Owner leaving city. Address M. Habecker, News-Press, St. Joseph, Mo. 8-19-1-C

For Sale—First-class studio in Riverside, Calif. Population 22,000; established 25 years; best location; lease; price before Dec. \$1,800; invoices \$2,000. Rumsey Studio, Riverside, Calif. 8-19-1-C

For Sale—Well established ground floor studio; good business and good town. Equipped to 11x14, good portrait cameras. Box 147, Monona, Iowa.



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Group lens wanted for cash. About 14 or 16 inch focus. Must be really high-class lens. Farmer Bros., 492 Spadina Ave., Toronto, Ont., Canada. 8-5-TF

KILL THE RETOUCHING in enlargements with my Projection-Diffuse-Printing Device. Enlargement effect absolutely eliminated without killing the picture. For vertical or horizontal projectors. Send for specimen results. Sold on 10 days approval, including original ever-clean border mask for 11x14. Price \$15.00. Southworth, Photographer, Memphis, Tenn. 8-5-TF

For Sale—5x7 Home Portrait Graflex, three plate holders and film pack adapter. This outfit in the same as new. \$125 takes it. B. F. Tabor, Clinton, Iowa. 8-19-1

Bausch & Lomb Process Anastigmat 25 inch, regular \$298.50, a bargain at \$140.00. Bausch & Lomb Tessar IC, 14 1/4 inch, regular \$213.50, for quick sale offer at \$120. Both above only slightly used, practically new and in absolutely perfect condition. Will express C.O.D. subject to examination. J. R. Buhmiller, Glacier Park, Mont. 8-19-1

DUNN "THE LENS MAN"—Bargains. Any lens at the right price. No list. Stock changing Daily. I can save you money. Tell me your wants. Prompt reply. HATHAWAW-DUNN, INC., Photographic Materials, 22 East 30th St., New York. 7-1-TF

For Sale—Eastman rapid lens, 6 1/4x8 1/4: A-1 condition; cash or installments. Write at once to H. M. Sayre, Orion, Ill. 8-19-2-C

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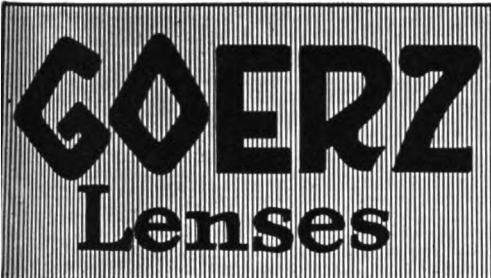
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At small stops it covers a wide angle and the single element furnishes a long focus lens.

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For portraits and small groups it is excellent, while each combination, having a different focal length, may be used with small stops for landscapes and outdoor portraiture.

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To protect you against imperfect or old-style goods a Guarantee Tag is attached to all Genuine Goerz goods. For your own protection and advantage insist that any Goerz article you buy bear one of these tags with name and number corresponding to the article.

We cannot guarantee nor make repairs and adjustments without this tag.

*Ask your dealer to let you
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1752 Atlantic Ave. Brooklyn, N. Y.

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

Wanted to Purchase—A strictly high-class studio, one that will stand close investigation and has good reasons for being on sale. Western Penna. or Ohio area. Address Studio, cor. Court and Second St., Gallipolis, Ohio. 8-19-1

Wanted—A multiplying back for 8x10 or 5x7 camera. Must be cheap for cash. Address Van de Grift's Studio, Fort Wayne, Ind. 8-19-TF

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of ABEL's will appreciate being advised when employers fail to accord this courtesy to employees.

High-class operator and receptionist, now taking post graduate course at Winona School of Photography, open for proposition after September first. Would operate studio or branch on salary or commission basis. Will consider rent or lease of studio with privilege of buying later. Frank Logan, Daguerre Bldg., Winona Lake, Ind. 8-19-1

Permanent position wanted by September 15th by capable young man; 10 years experience; can work as all-around man; New England states preferred. A. M. Odell, 46 Wolfe St., Sherbrooke, P. Q., Can. 8-19-1

Young man with first-class knowledge and experience of printing, enlarging and dark-room work, desires position in studio; good references. Jack Laikin, 1522 Newton Ave. No., Minneapolis, Minn. 8-19-2

Position Wanted—Artura printer, dark-room and commercial man, 20 years experience; has 8x10 camera, Graflex and automobile. Address J. E. Butterworth, P. O. Box 761, Columbus, Ohio. 8-19-1

First-class operator, retoucher and all-around man wants position. New York preferred. Now employed with a high-class firm. Samples and references on request. C-7, care of this journal. 8-19-1

Young man (single), all-around helper, wants to connect with party doing home portraiture, or position in studio. Prefer some retouching and operating; twelve years experience with well known men. Accept best offer about Sept. 10th. H-2, care of this journal. 8-19-2

Experienced operator and retoucher wants to change latter part of August; only first-class studios need write. A-1 references from Eastern studios. B-3, care of this journal. 8-19-1

Young man wishes position as operator; studio or home portrait work; samples on request. N-2, care of this journal. 8-19-1

Experienced retoucher wants position in first-class studio in southern town. Miss W. J. Holston, 228 Lamar Ave., Selma, Ala. 8-19-2-C

All-around man wishes permanent place in first-class portrait studio; ten years experience; specialty printing. Can furnish references. Age 30. L. W. Smith, 509 N. Illinois St., Apt. 6, Indianapolis, Ind. 8-12-3-C

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 10c extra for each insertion.

Lady operator with seventeen years experience in a leading Canadian studio wants work. Would prefer Eastern states. Address Box 227, St. Johnsbury, Vt. 8-12-2-C

Lady receptionist and expert retoucher—capable of managing—open for position in first-class studio, September first. Address F-3, care of this journal. 8-12-2-C

An experienced merchandizer in photographic supplies (amateur) also experienced in management of developing and finishing departments, desires connection with a concern in California. Am an expert photographer—commercial and view—with extra fine 8x10 equipment of my own. At leisure September first. T. K. H., 606 Elmwood Ave., Buffalo, N. Y. 8-12-2

RETOUCHING

Retouching for the Trade. Good clean work. Prompt service. J. M. Klum, 210 W. 5th St., Marshfield, Wis. 8-19-2

Mary Stuart Fowler, painter of Photographic Miniatures, Oil and Water Color portraits; Retouching. The Mary Stuart Studio, 221 Jefferson St., Bluefield, W. Va. 8-19-5

Coloring, Retouching, Airbrushing of your own prints and enlargements, 24 hour service. J. B. Ogolski, 3010 W. 22nd St., Chicago, Ill. 8-5-TF

RETOUCHING! ETCHING! Workmanship of the highest standard. Moderate prices. All work receives prompt and personal attention. The Davis Retouching Studio, Holmes Bldg., 710 Minnesota Ave., Kansas City, Kans. 7-22-C-TF

WESTERN MICHIGAN PHOTOGRAPHERS! Send me trial order retouching, coloring; careful, skillful work; prompt attention. James Gross, 47 Monroe Ave., Grand Rapids, Mich. 8-12-4-C

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of ABEL's will appreciate being advised when employers fail to accord this courtesy to employees.

Wanted—A traveling salesman to represent Photo Supply House, in central states. Give references, experience, etc. S-2, care of this journal. 7-22-6

Wanted—A man between twenty-eight and forty-five years of age who understands first-class portraiture; one who has ideas and is willing to work. If I can find such a man the position I have to offer is permanent, and after he proves his ability, arrangements will be made whereby he will enjoy the profits of his efforts in addition to a reasonable salary. Send samples of your work, references, and photograph of self; also state salary expected in first letter. Gist Studio, St. Joseph, Mo. 8-12-2

September first we will have a good steady position for good all-around man; must be specialist in home portrait business, with outfit. Give age, experience, and salary expected. Radison Studio, Christopher, Ill. 8-19-1

WE make
carbons
designed
for all
types of
arc lamps

National Carbon Company, Inc.
Cleveland, Ohio
San Francisco, Cal.

HIGGINS'

**PHOTO
MOUNTER
PASTE**



The kind you are sure to use
with continuous satisfaction.

AT DEALERS GENERALLY

CHAS. M. HIGGINS, & CO. Mfrs.
271 Ninth Street BROOKLYN, N. Y.
Branches: Chicago, London

Mount Salesman

Experienced to sell to Photo Supply Houses and to call on Photographers.

Half of the time required on road—balance at factory.

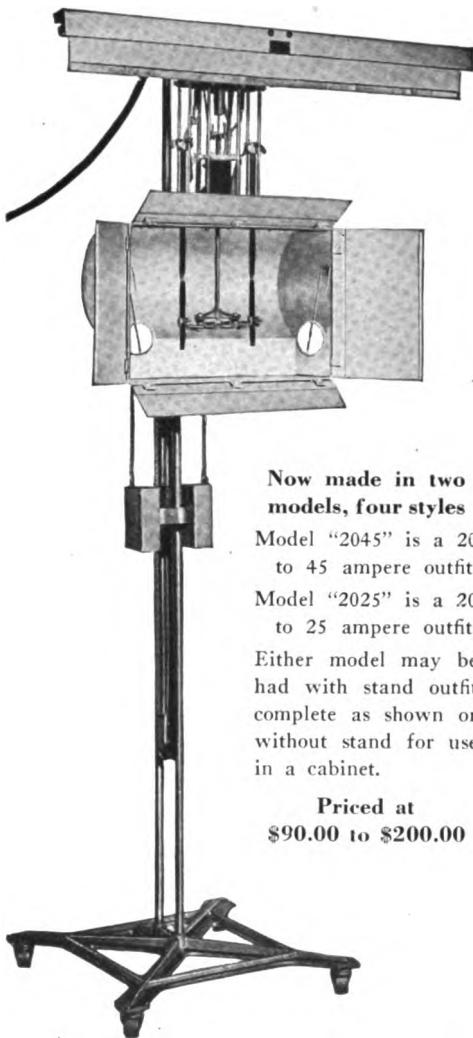
State age, experience and salary expected. All correspondence will be treated confidentially.

Address—Box W-3, care of

ABEL'S PHOTOGRAPHIC WEEKLY

THE PERKINS "HI-POWER" TWIN ARC

"THE LIGHT THAT NEVER FAILS"



Now made in two models, four styles

Model "2045" is a 20 to 45 ampere outfit.

Model "2025" is a 20 to 25 ampere outfit.

Either model may be had with stand outfit complete as shown or without stand for use in a cabinet.

Priced at \$90.00 to \$200.00

Let us tell you more about both of these models which have six distinctive features of light control including the new adjustable diffusing discs for low-keyed lightings.

See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave.

Youngstown, Ohio

—Patronize the advertiser—he is responsible—

system—high class ones, too—but there are signs that even those who make a fair amount of use of this form of canvassing are getting rather tired of the extremes to which it is pushed by others. A studio, for example, will send a letter of invitation, including a promise of a print for nothing, to the thousand or so members of a certain society. Very often these members will be informed that there is a demand for their photographs in the Press, although as often as not they must know that this "information" is just a little flight of fancy made in order that the canvassing shall not appear quite so barefaced.

Among photographers generally in this country this "free-sitting" system is regarded as a thoroughly rotten one, since it cheapens portrait photography in the estimation of the public. Within limits there is no reason why one should not invite a person here or there to be photographed, and there now seems to be a movement towards restricting this invitation method to people whose portraits actually are in request by the newspapers. I hear there is a talk of a conference to see if something cannot be done to confine the business within reasonable limits and so to prevent the harm which it does to the profession as a whole.

MATT EMULSION PLATES

A new kind of plate has recently been put upon the market by one of the oldest firms, Messrs. Elliott & Sons of Barnet. Its special feature is that the emulsion coating contains a certain proportion of some very finely divided mineral substance, which remains in the film after fixing and thus gives it a slightly opalescent appearance. The advantage of this plate are two-fold. In the first place the presence of the material in the film is, practically speaking, a preventive of halation, without the trouble or expense of backing the plates. The reason for this is that the light which passes through the emulsion film does so in such a scattered condition that any reflection of it from the back glass surface of the plate is without effect in causing halation. A further advantage is the peculiar surface of the finished negative, viz., a matt which allows of pencil retouching being done with very much greater facility. The plates are made in two grades, one being an ultra-fast emulsion for studio portraiture. The only price which has to be paid for the benefits I have mentioned is that it will not do to enlarge the negatives which an ordinary condenser lantern, otherwise the grain of

the matting material is liable to become unpleasantly conspicuous. But if the negatives are enlarged by reflected light or by light which is fully diffused by an opal screen, they can be treated in the same way as those on ordinary emulsions.

DESENSITIZERS

Despite certain drawbacks which it possesses, the process of desensitizing plates with safranine dye has made considerable headway here, especially for the handling of panchromatic plates. I don't suppose that it is much used for ordinary or orthochromatic plates, which can be handled with reasonable comfort in the light of the dark-room filters which are on the market. But for panchromatic plates it is an absolute boon to be able to use a bright orange light instead of the glimmer of green or the total darkness which is necessary. Two new desensitizing dyes have just been worked out by Dr. Konig of the Hoechst firm of Meister, Lucius & Bruning. They are pinakryptol and pinakryptol green. Each is at least as effective as safranine, and these new dyes have the advantage of leaving no stain whatever in the gelatine film after just the usual washing has been done.

HEATERS FOR DEVELOPERS IN PHOTO FINISHING

Some little while ago in these notes I mentioned a French firm which had introduced an electric resistance heater for the warming up of considerable bulk of solution, such as are used in the development of films by photo-finishers, in cinematograph establishments, etc. Since then heaters of this kind, made by a British firm, Messrs. Electric Fires, Ltd. of Norwich, have been put on the market. After trying them I can say that they are a veritable boon in keeping big lots of developer "just so" in temperature. One of the heaters is about the shape and size of a walking stick. It is connected to any lamp holder and then, on immersion in the solution, steadily warms it up at the rate of a degree or two per minute. Another is of shorter length, about 12 inches, for use with smaller bulk of solution. Both heaters can be used for bringing water practically to the boil by allowing them to act for a longer time. Thus, one has only to dump in the chemicals, stir them occasionally with the heater, and in a very little while they are dissolved without the necessity of using special vessels which can be heated over a fire or gas ring.

—Ask the salesman "Is it advertised in Abel's?"—

Great speed and latitude, long scale of gradation, freedom from halation—all of the qualities that make for the easy accomplishment of difficult photography are found in

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—When in doubt—consult ABEL'S—

Bargains

RECENTLY PURCHASED AT U. S. GOVT. SURPLUS SALE AT BUFFALO

50—5x7 Ingento Enlarging Lenses (slightly shopworn) with Condensing lenses (no projection lens.) Regular price \$114.00. Sale price.....\$55.00

30—5x7 Berthiot Olar Anastigmat Lenses in Iris Barrel, speed f:5.7, focus 9 inches. Sale price...\$35.00

These lenses are worth double this price, but we bought them right, and believe in the Golden Rule.

Also Surplus Stock of Lenses from our own recent inventory, discounted about 1/3 off regular prices.

CARL ZEISS 11-B TESSAR F:6.3
13—3 1/4x4 1/4 focus 13.5 C. M.
in Compur Shutter.....\$35.00
10—4x5 focus 15 C. M. in Com-
pur Shutter.....\$38.50

CARL ZEISS IC TESSAR F:4.5
10—2 1/4x3 1/4 focus 12 C. M. in
Compur Shutter.....\$36.50
10—4x5 focus 15 C. M. in Com-
pur Shutter.....\$48.50

GOERZ DAGOR F:6.8
5—2 1/4x3 1/4 focus 12 C. M. in
Compur Shutter.....\$40.00
5—3 1/4x4 1/4 focus 13.5 C. M.
in Compur Shutter.....\$41.50
15—4x5 focus 15 C. M. in Com-
pur Shutter.....\$45.00
5—3 1/4x5 1/2 focus 16.5 C. M.
in Compur Shutter.....\$49.00

GOERZ DOGMAR F:4.5
11—4x5 focus 15 C. M. in Com-
pur Shutter.....\$48.50
6—3 1/4x5 1/2 focus 16.5 C. M. in
Compur Shutter.....\$54.00

The above Carl Zeiss and Goerz Lenses are slightly shopworn, but we guarantee them to be equal to new and offer subject to 10 day approval.

WILLOUGHBY

110 West 32nd Street - New York
Branch Store: 118 West 44th St., N. Y.

knowledge of the particular subject to be photographed. Here is a list of things charged for.

Flat rate for making negative.

Additional costs:

- a. Distance traveled.
 - b. Time waiting when there is delay in getting exhibit ready to be photographed.
 - c. Retouching negative or blocking out background.
 - d. Interiors requiring artificial lighting.
 - e. Overtime pay for flashlight dates outside usual business hours.
 - f. Rush orders that have to be delivered in advance of the usual schedule.
 - g. Subjects with variegated colors requiring special color sensitive films and ray screens secure separation of
 - h. Hand coloring of prints.
- color values.



Colegrove Bros., 774 Main St., Buffalo, N. Y., are starting what they call a "New Business Contest" under which they will give away four oil paintings valued at \$350 each to those customers who do the most business with them before July 1st, 1923. Both new and old customers can get in on this, so write them at once for Bulletin No. 1, if you have not already received yours. Mention ABEL'S.

SITUATION WANTED

Young man of twenty-four years with a good education and appearance wishes a position in a good studio as a general workman with opportunity of advancement. Finished a nine months course at the Southern School of Photography last November, since then he has been running a small photographic business of his own. Write R. L. Buck, Spencer, Iowa.

9-2-1-C

RETOUCHING

RETOUCHING! ETCHING! Workmanship of the highest standard. Moderate prices. All work receives prompt and personal attention. The Davis Retouching Studio, Holmes Bldg., 710 Minnesota Ave., Kansas City, Kans.

7-22-C-TF

Mary Stuart Fowler, painter of Photographic Miniatures, Oil and Water Color portraits; Retouching. The Mary Stuart Studio, 221 Jefferson St., Bluefield, W. Va.

8-5-TF

Coloring, Retouching, Airbrushing of your own prints and enlargements, 24 hour service. J. B. Ogilzinski, 3010 W. 22nd St., Chicago, Ill.

8-5-TF

WESTERN MICHIGAN PHOTOGRAPHERS! Send me trial order retouching, coloring; careful, skillful work; prompt attention. James Gross, 47 Monroe Ave., Grand Rapids, Mich.

8-12-4-C

Wanted—Retouching done by the piece. Mrs. F. W. Nolan, Flo Studio, Fairmont, Minn.

8-26-1-C

For expert retouching, quickly done, get in touch with Minerva Wick, 919 Ludlow Street, Hamilton, Ohio.

9-2-2-EOW-C

—Patronize the advertiser—he is responsible—

METEOR FLASH POWDER



SEPTEMBER
\$50 Prize
Competition

OPEN TO ALL

Closing Date, November 1, 1922

Pictures must be taken with Meteor Flash Powder or Cartridges and must have been made prior to August 15, 1922. Literature direct or from dealer.

JOHN G. MARSHALL

1752 Atlantic Ave. Brooklyn, N. Y.

TAYLOR-HOBSON COOKE LENSES

for Prize Winning Portraits



"The Unique Cooke Construction"

COOKE For years these famous **Portrait** lenses have been preferred **Lenses** by discriminating professionals throughout the world.

SOFT FOCUS EFFECTS The wonderful control of definition possessed by Cooke Lenses permits the operator to vary the degree of diffusion to suit his own artistic ideas.

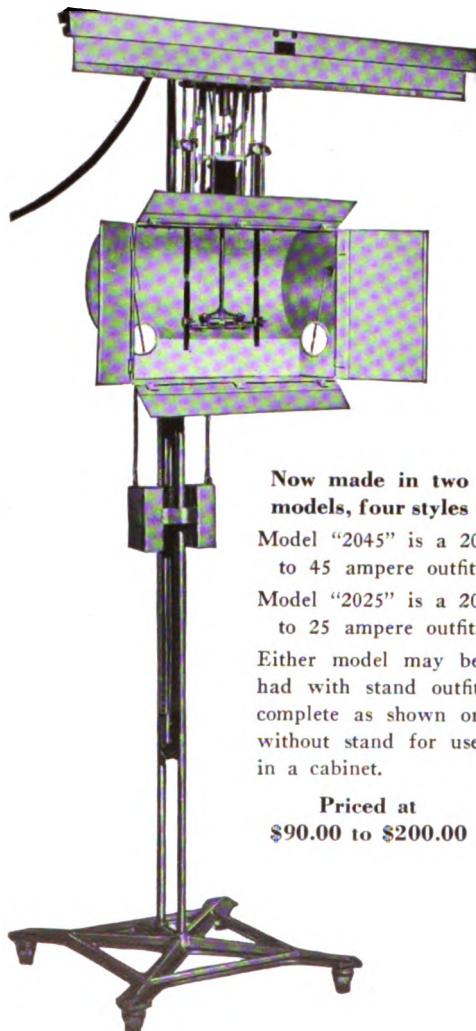
No Retouching Needed Every Cooke Portrait Lens has a soft Focus Diffusing device, which produces effects no retoucher, however skillful, can equal.

Remember—There is no effect quite like that produced by a Taylor-Hobson Cooke Portrait Anastigmat. A catalog will be sent to interested photographers on request. Sold by leading Photo Stock Houses.

BURKE & JAMES, Inc.
Sole American Wholesale Agents
CHICAGO

—Ask the salesman "Is it advertised in Abel's?"—

**THE PERKINS
"HI-POWER" TWIN ARC
"THE LIGHT THAT NEVER FAILS"**



Now made in two models, four styles

Model "2045" is a 20 to 45 ampere outfit.

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See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave.

Youngstown, Ohio

MISCELLANEOUS

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH. 5-27-TF

Wanted—A multiplying back for 8x10 or 5x7 camera. Must be cheap for cash. Address Van de Grift's Studio, Fort Wayne, Ind. 8-19-TF

KILL THE RETOUCHING in enlargements with my Projection-Diffuse-Printing Device. Enlargement effect absolutely eliminated without killing the picture. For vertical or horizontal projectors. Send for specimen results. Sold on 10 days approval, including original ever-clean border mask for 11x14. Price \$15.00. Southworth, Photographer, Memphis, Tenn. 8-5-TF

Good retouching and etching is first aid to good photographs. During the month of September an experienced teacher will give lessons in the art of retouching at \$2.00 per hour. Or a course of 20 lessons for \$35.00. You bring your own studio or home portrait negatives. Now is the time to brush up on retouching, before the rush season. Registration fee \$5.00. Lesson hours will be arranged and reserved for you at once. Apply Smith-Surrey, Inc., 110 Clinton Avenue, South, Rochester, N. Y. 8-26-3

For Sale—Improved Majestic Dryer No. 5 complete; good condition; price very low. J. P. Bell Co., Inc., Lynchburg, Va. 8-26-2

For Sale—Smith Flash Cabinet with three 1000 watt Mazda lamps, type C-8, price \$45. A. E. Reed, 516 East Genesee Ave., Saginaw, Mich. 9-2-1

For Sale—Cooke Portrait Lens, thirteen inch focus, Series 6 F/5.6, diffusing attachment, in first-class condition. Price \$100 cash. Lumiere Studio, 1230 Sixteenth St., Denver, Colo. 9-2-1-C

Wanted to Rent—Studio in a town not less than 2,000, with the privilege of buying later. Give particulars in first letter. M-9, care of this journal. 9-2-1-C

FOR RENT

Top loft to let from February 1st, 1923; now occupied as a studio; 36th Street near Fifth Avenue, New York City. Telephone Madison Square 0309 for information, or write Lesonhart Realty Corp., 102 Madison Avenue, New York City. 8-26-1-C

STUDIOS FOR SALE

For Sale—The Ford Studio, 123 W. Bay St., Jacksonville, Fla. Most wonderful climate on earth. Good reasons for selling. 7-1-10

FOR SALE—One of the leading commercial studios, Broadway, New York City; splendid business: last year, \$9500; four year lease; low rent. Will sacrifice as other interests require my time. Price \$3000. Investigate, T-4, care of this journal. 9-2-1-C

For Sale—Studio, good location. Must sell on account of death. Price \$600. Address C. Eckardt, 146 26th St., Milwaukee, Wis. 9-2-1-C

Established studio; largest in city; business \$7,500 per year. Send for circular. Will sell for \$800 cash or \$1,000 in payments if taken immediately, as we are leaving for California. Artercraft Studio, Faribault, Minn. 9-2-2

For Sale—Splendid business over twelve thousand last year in city of fifty thousand; lease four and a half years to run; three thousand cash, or terms to responsible party. M-2, care of this journal. 9-2-1-C

For Sale—Studio in Texas city with fifty thousand population and a large university located there, also located in one of the best buildings in the city. Studio completely furnished and equipped new this spring. Doing excellent business. Portrait only. Address K-2, care of this journal. 9-2-2

—Advertising increases sales—therefore reduces production costs—

HIGGINS'

PHOTO MOUNTER PASTE



The kind you are sure to use
with continuous satisfaction.

AT DEALERS GENERALLY

CHAS. M. HIGGINS, & CO. Mfrs.

271 Ninth Street BROOKLYN, N. Y.
Branches: Chicago, London

SPECIAL! A totally new Satista
paper especially made
for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers
on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

=TANKS?=

Yes, we'll ship the same day ordered

STERLING MANUFACTURING CO.
Beaver Falls, Pa.

"Fully Equipped"

To Repair Shutters and Cameras
Send them to us. All workmanship the best and
fully guaranteed.

ROCHESTER PHOTOGRAPHIC
SHUTTER REPAIR COMPANY
1234 Clinton Ave., North Rochester, N. Y.

THE
STRUSS PICTORIAL LENS
In glass or quartz
I'f'd by Fred'k W. Keasbey. Morristown, N. J.
Your dealer, or
DUNN, the Lens Man, Sole Distributor,
22 East 30th Street, New York

Mount Salesman

Experienced to sell to Photo Supply
Houses and to call on Photographers.

Half of the time required on road—
balance at factory.

State age, experience and salary ex-
pected. All correspondence will be
treated confidentially.

Address—Box W-3, care of

ABEL'S PHOTOGRAPHIC WEEKLY

MERCK'S

Photographic Chemicals

PHOTOL, Rapid Developer
(Monomethyl-Paramido-Phenol-Sulphate)

PYROGALLIC ACID

HYDROQUINONE

SODIUM HYPOSULPHITE

SODIUM SULPHITE

SODIUM SULPHIDE

BICHROMATES

SCHLIPPE'S SALT

SILVER SALTS

GOLD SALTS

URANIUM SALTS

POTASSIUM BROMIDE

POTASSIUM FERRICYANIDE

FORMALDEHYDE

IODINE BORAX

ALUMS ACETIC ACID

CITRIC ACID, ETC.

MERCK & CO.

ST. LOUIS NEW YORK MONTREAL
Works at RAHWAY, N. J.

DESENSOL

(METEOR)

FOR

WHITE LIGHT DEVELOPMENT

of plates and films—regular,
ortho, panchromatic and auto-
chrome. Develop at six feet
from ordinary 16 c. p. electric
light.

4 oz. bottle
at your dealer \$.50
by parcel post \$.65

JOHN G. MARSHALL

1754 Atlantic Ave. Brooklyn, N. Y.

—Patronize the advertiser—he is responsible—

SPLASHES FROM THE MELTING POT

BY
ALBERT JAY COOK
SEC.Y. PHOTOGRAPHERS' ASSOCIATION
OF AMERICA
SEWICKLEY, PA.

Wants Postal Regulations Changed

F. S. Coleman of Garden City, Mo., hit the nail squarely on the head in his letter just received at the P. A. of A. office. He says:

"As we cannot send Kodak finishing by mail C. O. D., I want to know if the P. A. of A., can do anything to get us this privilege. It is sometimes very convenient for us to send them out that way.
F. S. Coleman."

We wrote and told him just what happened in a conference with a certain Congressman. The matter of postal rates with reference to photography was being discussed and the Congressman asked: "How does the P. A. of A., represent, comparatively, the photographic profession in the United States?" Of course, we stated that as far as numerical membership was concerned the Association could not say that all photographers were in good standing in the organization but we stated that the P. A. of A., was the national organization of the photographic profession. The Congressman, however, seemed insistent on total numbers and he said that if the P. A. of A., would come to Washington representing the majority of photographers, that there would be little difficulty in having certain things changed to our advantage without disadvantage to anyone.

In a case of this kind it certainly would be a "consummation devoutly to be desired" if all members of Sections and Amalgamated Associations were members of the national organization. Questions of national importance demand the backing of all those interested, if any headway is to be gained.

Advertising Copy on Hand

We have some excellent and snappy Christmas advertising copy on hand written by Mr. Clarence Stearns, First Vice President. The paragraphs will certainly aid the busy photographer who is unable to spend the time in getting out real, straight-from-the-shoulder copy. These are weekly paragraphs and suggestions running consecutively from October 3 to December 19; and a copy will be mailed to every member who sends in his request.

Two More Boosters

Though we have been taking up quite a bit of space with letters from ex-students of the P. A. of A., School at Winona Lake, these two just received should be read before we go any further:

"After returning home from the four wonderful weeks spent at Winona Lake, and thinking it all over, must say this has been a wonderful assistance to me in every line and I expect to reap big things from my studies this fall.

J. H. Harris, Little Rock, Ark."

"The school of photography held by the P. A. of A., under the excellent tutorage of Mr. Will Towles has been of such a benefit to me that I wish to express through you my grateful appreciation to all instructors and members of the P. A. of A., who have made the school possible.

Maria Andrews."

These, with the other letters received from all the students, certainly illustrates the results that the P. A. of A., can secure if it goes after a proposition with both feet.

Let's have that brand of co-operation on the membership drive.

More about Estep

We now have a copy of the last picture taken by W. Ralph Estep of whom we wrote in a previous article. By some miracle of chance the camera which Estep had trained on the advancing troops in the Argonne was saved, after the burst of the shell that killed him; and we have a print of the last picture he took. A pleasant surprise is in store for the members with regard to this and we hope to spring it in the next issue.

Two Pests of the Photographer

The other day we received a curious letter from a member of the profession alluding to the "two pests of the photographer." Queries have been addressed to several of the profession in regard to the two pests, but they don't seem to know what they are. At least they smile about it. Is this some secret unwritten work or what? Send in your two pests and how you handle them.

—When you answer an ad, say you "saw it in Abel's"—

A success built upon
years of consistently
maintained quality:

ARTURA

*The paper without a
disappointment*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

day he had a very restless little girl of whom he was trying to get a picture and it seemed that the only thing that would keep her quiet was a little chloroform, but he didn't try that. He tried everything else he could think of, though. He did everything funny and ridiculous he could think of. He must have been two hours working with that child, and when he was through, beads of perspiration were on his forehead. This little girl came up to him and looked up at him and said, "Gee, I wish my daddy could stay home and play with me like you do. He has to work." People don't know how a receptionist really does have to work. A good deal of it does seem like play, but it is serious play. It is earnest work, and if you get the best results you must be honest with yourself, honest with your help and honest with your patron.

I think customers should take their proofs home with them. I always encourage them to take them home and have them criticized. I like to have them take them home. I don't believe people can select properly immediately. Perhaps the thing that strikes us first is the one we care the least for after careful consideration and after showing friends. I like to have it all thrashed out and get all the criticism before any of the work is finished.

I try to keep myself rather free from the technical part of it and try to keep myself fresh to see the proofs with the eye of the patron. My patrons are always right—whether they are or not. If they don't like the pictures, they aren't any good. By trying to see it through their eyes they are very often brought to see them from your own point of view. When there are two or three they don't care for and you don't care for them either, then they will find some you both care for. If there is a criticism you can overcome, show them where it is good and show them the contrast with the other pictures, they will often see the good points through your eyes.

We know that in looking straight ahead at something exactly on a level with your eyes your two eyes will be straight, but if it is to the right or to the left, one eye must turn a little more than the other eye. Your patron will often say, "Why, I'm not cross-eyed, and that is a cross-eyed picture." Then I have good small art pictures which I bring out and show them and explain to them how if one eye wasn't turned a little more than the other when they are looking in that direction they would be glass-eyed and show them by the recognized pieces of good art that it is always so, and

they are satisfied.

QUESTION:—I work some with the local hair dresser who sends patrons to me, but they very often want to come for a sitting right from a shampoo when they never look natural. How do you get away from that?

Thrash out with them before they come for a sitting about their hair. They should not have it just washed or come straight from a hair dresser or wear it under a net. They look so artificial and they feel so artificial that it is impossible to get a good picture.

QUESTION:—How do you handle a man who is forced to come in to have his picture taken?

That's about the only kind of a man you do get, isn't it? A man always seems to think he has to have an excuse—it is usually that his mother wants his picture. Whether they are forced or whether they are simply dying to have their picture taken is all one, but they much prefer to go to the dentist.

Each case should be handled separately. The intimacy, the confidence, the real understanding of your patrons can only be gotten in that way. It is necessary to get them off by themselves, even though you have the tiniest closet of a room in which to take them.

Another thing, I like to stand when I show the proofs. I find it gives me a psychological advantage. I taught school for a good many years before I had my studio and I found that it was always easier to keep discipline if I was on my feet.

Another thing, we arrange the proofs—divide them up. Suppose you have 12 or 15. One is in a party gown, one with hat or fur, different kinds. Group them and then only show one at a time. Talk them over one at a time and bring out the virtues in each and show what can be done by retouching. Then give them to the patron just one at a time.

Another thing about getting them off by themselves and showing them the pictures. One establishes a much more intimate confidence than when you are out in the open where there are bound to be interruptions. The atmosphere of your room makes a big difference in the attitude of your customers as well as yourself.

I always put customers' names in the register after the sitting is over. I always like to talk to them. I think a person in the reception room and one dealing with the patron ought to have that patron not only primed to do his very best and like you, but you want him to like and feel kindly

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—When in doubt—consult ABEL'S—

toward the one who is going to take his picture. You should impress it upon him in some way that no artist, no photographer, can reproduce from your face anything that you do not give him. The one who sits has got to work as well as the receptionist and the operator. They all three must work and work together. Make the person who sits feel that he has got to give what he wants to get. Take a man who is forced to sit and he is awkward and unhappy. It is awfully hard for him to sit and look at that camera and look like he wants to look when he hands it to his best girl.

When we get through with the operator I talk to them and ask them how they got along. They were all primed to like the operator and they were both at their best and it was not hard and they had a good time—but you like to hear some of that after you get through, so I like to wait until then to take their name and address.

Then I very kindly but firmly ask them if they would not care to make a deposit and they always say, "Is it necessary?" and I say, "Not necessary, but customary," and we always get it. When they ask the question, "How much?" I say, "Anywhere from \$5.00 to a million," and they are willing to pay \$5.00 when you add the million.

The sooner you can get your proofs back the better. I think you should follow them up if they are not back in three days. Call them on the phone and ask if they have made a decision in regard to them. All proofs should be returned until after the order is made, and then if they want the rest of the proofs, I let them keep them. I don't know whether that is wise or not, but I do. Sometimes a sale is made that way—after their original order is executed, some friend likes better one of the proofs which was not finished and then they order some of that.

Winona School Closes

By A. H. DIEHL, PRESIDENT P. A. OF A.

THE first school of efficiency of the P. A. of A. at Winona Lake has closed. The result and success of this initial effort surpasses all expectations on the part of those who are responsible for the movement, as well as of those who have had charge of the School, and of even the class itself. On every hand you hear the expression, "I would not have missed this."

The progress made in their work by this class, especially in the light room is amazing. We examined the work of a number of the students, and when comparison was shown of negatives made during the first week, and those during the second, third and fourth weeks, the improvement in the quality of the negative, the balance of light and shadow, spacing, etc., was so apparent that it made us stop and think, and gave us this suggestion. What a wonderful opportunity the membership of our craft has for making better workmen, for increasing our membership, for doing the real large things of our profession, if in every city, and community, the photographers would organize into Clubs and conduct classes along the same line that has been conducted at Winona this year. We know that this plan has been used very successfully by groups throughout the country, but it has only been an incident, rather than a real activity under some definite plan or

program. Units of this kind among operators, printers, retouchers and receptionists, with meetings for mutual advancement, monthly or bi-monthly, would work wonders from any viewpoint considered.

The class spirit that has developed in this student body is one of the gratifying features of the school. A regular organization has been founded with class officers, slogan, etc. One of the first acts of this organization was to present to the School a beautiful American flag. Mr. and Mrs. Towles gave a dinner to the class, and the class surprised Mr. and Mrs. Towles later by tendering them a banquet, where the talent of the membership was introduced. Mr. Towles was presented with a beautiful Masonic charm, and Mrs. Towles received an abundance of roses. We might say in this connection that no one has been overlooked. John Steinke, the secretary, Earle Williams, in charge of the printing room, and Miss Johannesberg, instructor in retouching, have all shared and enjoyed the respect of the class, and their work with the students has been much appreciated.

Viewed from every angle, the School has been a success in efficiency. Every member of the class speaks in the highest of terms of what the month's training has done for him. Financially, it has been a success, and is one of those few and rare instances



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where an experimental proposition has been carried through and kept within the appropriation. While the final report is not yet ready, Director Towles assures us that this will be true and possibly a small surplus will be left.

Well the P. A. of A. has started something, the problem now is: "Can we finish it?" We can, if the photographers of this country will support and co-operate with the officers and trustees of this Association. I believe there will be such a demand for the continuation of this School next year as will warrant us in planning for a three months term, rather than one month. Certain changes in the building will have to be made in order to make efficient work possible. To accomplish these things we must double our membership. Surely no man in the profession, can longer lean on that old prop,—"What do I get for my ten dollars?" Say,—the greatest need in the profession today is competent help. Where is it to come from if we do not train and produce it. Your Association is laying the groundwork for solving this problem, and if the photographers of this country want to see it go through, and have a part in the biggest thing the Association has yet attempted, let us see you rally to the colors and send in memberships.

On behalf of the Board, your President wishes to express appreciation and thanks to all of those who have, in any way, contributed to the success of this, the first School of efficiency, conducted under the auspices of the P. A. of A. Your support and co-operation has not only proven your interest in the affairs of the Association, but also loyalty that will redound to your credit for all time to come.



Visual Comparison

IT was a great pleasure to have been selected a member of the Jury of Selection of the General Exhibit of photographs at the National Convention last May. Unless one has had this opportunity, one cannot know what wonderful benefits one derives from so careful a study as was given in making the selection of the pictures to be hung.

In my opinion, there was never an exhibit of photographs so generally wonderful. The visual comparison of my pictures with others was a great thing to me.

I believe all members of our Missouri Valley Association should make it their business to have an exhibit of their work



The Maplewood Club, Maplewood, N. H., where the 21st Annual Convention of the Missouri Valley Photographic Association was held on September 19-20-21-22, 1922. Here is your chance to see the White Mountains—and at very reasonable rates.

at our next Missouri Valley Convention for their comparison with others. Visual comparison is the only comparison.

Give this a thought and begin your exhibit for our spring Missouri Valley Photographers Association Convention as soon as the cool days come—when you are full of pep and ideas from your summer rest.

O. C. Conkling, Vice-Pres't M. V. P. A.



A New Book by Henry Turner Bailey

"PHOTOGRAPHY and Fine Art" by Henry Turner Bailey, Dean of the Cleveland School of Art is a revision of a series of illustrated articles first published in *The School Arts Magazine*, and now reprinted in book form. The author's aim is to lend a guiding hand to the photographer in his search for pictorial art, by stating clearly those principles of composition, those elements of beauty, which have been found to be the most illuminating. The mechanical or chemical technique of photography does

—When you answer an ad. say you "saw it in Abel's"—



nation, Photographers' Association of New England, will hold their annual meeting and convention in the most attractive of environments.

not enter into the discussion.

Step by step the writer describes the varying stages through which the photographer passes—the personal pride in his first picture, because it is *his*; his passage through the scientific stage, where technique holds sway into the slough of "High Art," finally emerging onto the highway of fine art, where he is wakened to the fact that his work must have a certain quality in it and of itself be recognized as fine. The student gradually learns the secret of discovering The Picture and next looks to the subject only; the value of isolation; the placing of the subject and the supreme importance of unity. Then comes the knowledge of the value of Rhythm and Balance in the picture, and the importance of outwitting the sirens of photography—nudity, antiquity, illustration and expression—coming at last to the final word in fine art and photography—Harmony. The author has used illustrations throughout the book, thus adding a note of realism to his points, and making the whole both instructive and interesting. The book is published by The Davis Press, Inc., Worcester, Mass.

The Renovation of Daguerreotypes

SPECIMENS of the Daguerreotype process are things which not infrequently are brought by customers to a photographic studio under the quite justifiable belief, on the part of their owners, that a photographer necessarily knows all about them and can restore them. We are afraid that this confidence is not always well founded, and, in fact, we have frequently received from professional photographers specimens which were alleged to be Daguerreotypes, whereas, in fact, they were collodion glass positives. Failure to distinguish between the two can arise only from complete ignorance of the two bygone processes. For the specimens themselves are instantly distinguishable. The Daguerreotype, of course, is on a metal plate, while the collodion positive is on glass. Inasmuch as a photographer, for his own sake, will not wish to confess his inability to do what is possible in the way of restoring such specimens as these as have faded, and since, moreover, commissions of this kind frequently lead to fairly good orders for copies in the shape of prints or enlargements, we may, perhaps, bring together a few practical notes on the methods of restoring. There is no special difficulty in the work; nevertheless, it should be undertaken at the owner's risk. Those who do not feel disposed to do it themselves can still obtain the services of professional restorers of these plates.

In the first place, it is necessary to satisfy oneself of the nature of the specimen—Daguerreotype or collodion positive. As already said, the support of the image immediately identifies one or the other. Apart from the fact that the two classes of specimen require different treatment, it needs to be borne in mind that the collodion positive is a much more fragile and easily damaged thing, the collodion film becoming, in many cases, almost powdery with the lapse of time so that a touch of the finger or the slightest friction in removing a cover glass may damage the portrait irretrievably. When it is ascertained that the specimen consists of a collodion film on glass, by far the best plan is to decline any attempt at renovation, and to suggest to the customer that the specimen may be copied and reproduced as a print or enlargement.

In the case of a genuine Daguerreotype, on the other hand, restoration does not call for a great amount of skill. A very little practice with one or two old plates, such as often can be picked up for a small sum

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in stores selling small miscellaneous second-hand goods, is necessary in order to become adept in the work. Two different processes are employed. In one, the Daguerreotype is treated with a weak solution of potassium cyanide; in the other the plate is treated with hydrochloric acid. We believe both processes are equally effective, but as our experience has been confined to the former we will deal with the practical details of it.

The metal plate having been removed from the back, the first thing is to remove any dust on the surface by rinsing under a gentle stream of water from the tap. Although the Daguerreotype image cannot be rubbed off by ordinary means, the specimen can be easily scratched, even by the use of a brush. The surface is now flowed over several times with wood alcohol that is free from mineral naphtha. The ordinary spirit should not be used; if the industrial spirit is not readily obtainable the much more expensive spirit of wine is used, a quite small quantity being required.

The plate is now placed in water, and in another dish a weak solution of potassium cyanide is prepared. A definite strength for this latter cannot be specified, owing to the differing degrees of purity of commercial

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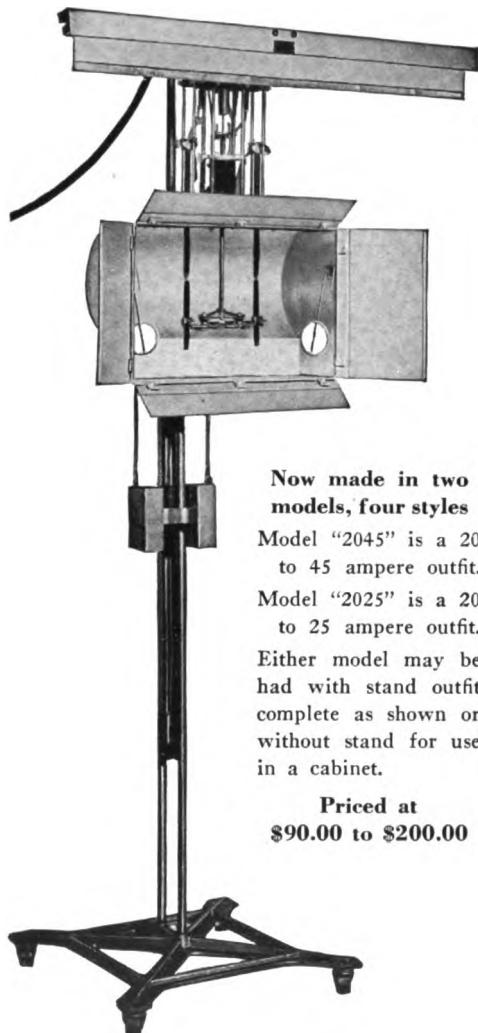


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cyanide. A 10% solution of the commercial cyanide is made and a few drops of this then added to an ounce or two of water in the dish. This working solution may then be strengthened as is found necessary by adding, a few drops at a time, more of the stock solution. It goes without saying that this addition should on no account be made to the bath while the plate is immersed in it; the further cyanide should be dropped into a graduate, the bath poured back into the latter and then re-applied to the plate. The action of this solution is gradually to remove the tarnish which has caused the so-called "fading" of the picture. At the same time the action must not be overdone, since the cyanide, if given sufficient time, will act upon the picture itself. As soon as the picture is seen to be cleared, the plate is well rinsed back and front under the tap, and now requires only to be dried and replaced in its frame. Drying, however, is an operation which requires to be done carefully in order to avoid the occurrence of streaks or lines which would deface the picture. The most convenient source of heat for the purpose is an ordinary Bunsen burner, as supplied for chemical laboratories, fitted with a rose cap, and thus giving a ring of minute gas flames about 2 inches in diameter. The plate

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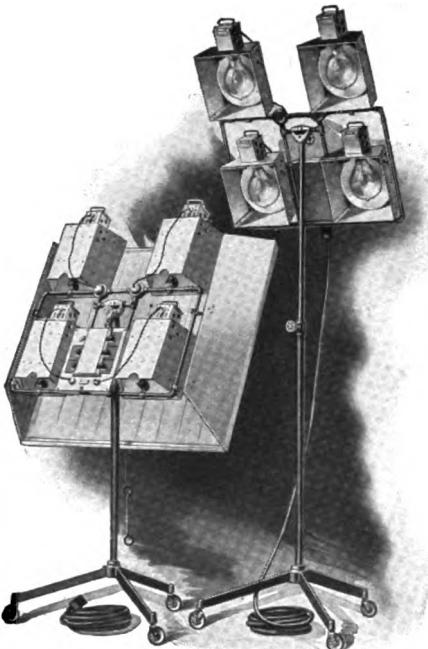
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be considered as a whole when it comes to filling the space. If the head is centered it will, as a rule, leave too much behind the figure. It is a great help, not only to placing the figure, but to composition in general to observe the figure upon the ground glass by means of a small hand mirror, so that the image appears the right way up. By so doing many errors in placing and posing may be avoided. A highly-skilled photographer does not need this aid, but the beginner will find it invaluable. When observing the image direct upon the screen the eyes should not be too near the glass, as faults that would be overlooked at a distance of six or eight inches are readily discerned at twice the distance.

The general appearance of most portraits would be improved were it more usual to subdue the lighting of the lower part of the picture, either by casting a shadow upon the draperies or, as is sometimes done, by using a dark camera-vignetter, which allows the details to be seen faintly. This is done with good effect by some of the most successful portraitists.

Fortunately, we are not now bound rigidly to stock sizes, as in the old cabinet days, and we can often effect a great improvement by cutting the print down slightly, particularly when there is too little space in front of the figure; on modern mounts variations of this nature are not readily noticed. Much may be learned from the work of good portrait painters of the present and past generations, and even if picture galleries are not accessible, reproductions of the works of Reynolds, Gainsborough, Lawrence and, for later work, the illustrated guides to different exhibitions may be procured very cheaply, and for the purpose in hand will answer equally well.

—B. J.



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Yes, sir, it's most embarrassing at times. You'd find it so, too, if you were in our shoes.

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The Verito Diffused Focus $f/4$ is moderate in price because it is comparatively easy to make—that is, when you know how. Possibly more photographers would appreciate the value of the Verito if we charged more for it. But we believe most users recognize its intrinsic worth without regard to its low price.

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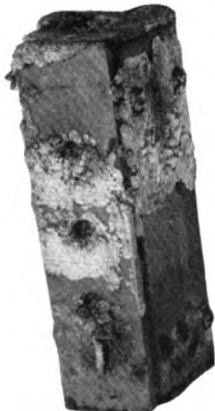
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BALTIMORE, MD.—J. Sussman Photo-Stock Co., 223-225 Park Avenue.

BIRMINGHAM, ALA.—Russell Photo Supply Co., 2229-2231 Second Avenue.

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield Street.

BOSTON, MASS.—Robey French Co., Eastman Kodak Co., 38 Bromfield Street.

BUFFALO, N. Y.—J. F. Adams, 459 Washington Street.

CEDAR RAPIDS, IA.—Camera Shop, 306 Second Avenue, East.

CHICAGO, ILL.—Ralph J. Colson, 1128 Argyle Street.

CHICAGO, ILL.—Norman-Willets Photo Supply, Inc., Le Moyne Bldg., 159 North Wabash Avenue.

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CHICAGO, ILL.—Western Photo & Supply Co., 326 W. Madison Street.

CINCINNATI, OHIO.—The Huber Art Co., 124 W. 7th Street.

CINCINNATI, OHIO.—Simpkinson & Miller, 433-435 Elm Street.

CLEVELAND, OHIO.—The Dodd Company, 648-52 Huron Road.

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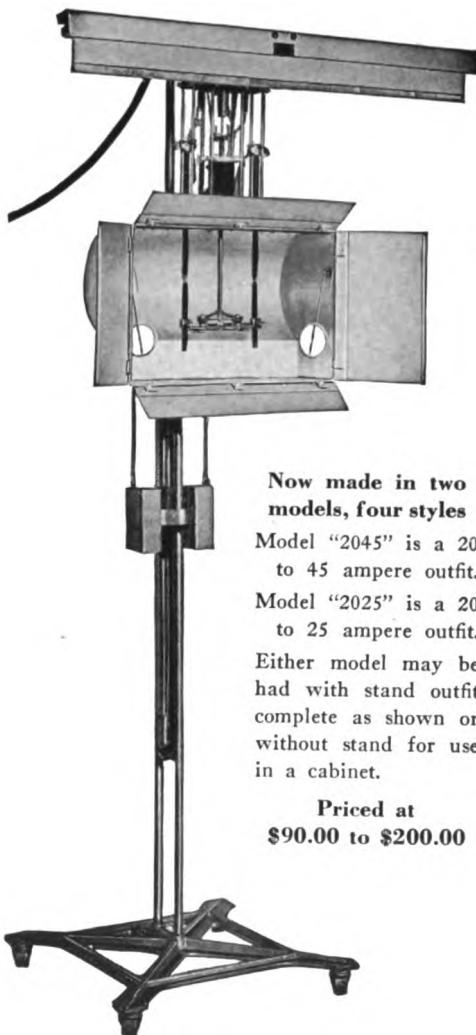
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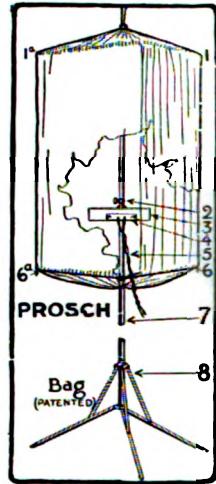
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MISCELLANEOUS

Trade 5 x 7 Auto-Grafex with Zeiss Tessar F/4.5 lens, case, four holders, and pack adapter for No. 7 Heliar Lens. Raveling Studio, Warren, Minn. 11-4-2

For Exchange—Airbrush for studio camera. Other things for sale, 6½ x 8½ R. R. Lens, \$16.00; 8 x 10 WA Lens, \$18.00; 3-A Developing tank complete. F. W. Powell, Waldron, Ark. 11-11-1

New 3A Grafex, fitted with Tessar F/4.5 lens and case. Lists at \$167.25, bargain price \$125. Feiger Studio, Pomeroy, Ohio. 11-11-1

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graph seems to lie between public and private characters. A private individual should be protected against the publication of any photo of himself, but where an individual becomes a public character the case is different, a statesman, an author, an artist, etc., who asks for or desires public recognition, may be said to have surrendered this right to the public. When anyone obtains a picture or photo of such a person, and there is not breach of contract or violation of confidence in the method by which it was obtained, he has the right to reproduce it, whether in a newspaper, book, or magazine."

The use of one's photo in a news item may fairly be said to be for a public purpose and the only restraint upon such use is that the news must not be untruthful. A very interesting and extensive discussion of the right of privacy may be found in the opinion of the court in the case of Henry vs. Cherry, decided June 22, 1909, by the Rhode Island Supreme Court and reported in twenty-four Lawyers' Report annotated (new series) 991. This case is well worth the reading. This doctrine of right of privacy was never adopted or approved by a court of last resort, that is the highest court of the jurisdiction in which the question may have arisen, before the year 1905, when in the case of Pavesic vs. New England Life Insurance Co., 122 Georgia 190, L. R. A. 101, it was held that the invasion of a person's right of privacy is actionable regardless of special damages to person, property, or character. This decision was

based upon certain provisions of the Georgis Civil Code, 1895, Section 3807. The first case involving the existence of the right of privacy to be passed upon, but denied, by a court of last resort was the case of Roberson vs. Rochester Folding Box Co., 171 N. Y. 538, decided by the New York Court of Appeals in 1902, opinion by Justice Alton B. Parker.

Since Justice Parker rendered the opinion of the court in this case the legislature of New York has enacted Chapter 132, page 308, of the Laws of New York, of 1903, entitled "An Act to Prevent the Unauthorized Use of the Name or Picture of Any Person for the Purposes of Trade," which went into effect September 1, 1903, whereby persons offending against his provisions are not only declared to be guilty of a misdemeanor, but also are made liable in civil actions at the suit of persons injured by such unauthorized use of name or picture, to answer in damages, including exemplary damages, for such injury.

The constitutionality of this statute has been sustained by the Court of Appeals of New York, in the case of Rhodes vs. Sperry & Hutchinson Co. (1908), 193 N. Y. 223, 85 N. E. Reporter 1097. On May 1, 1911, the Supreme Court of the United States also sustained the constitutionality of this statute (the Rhodes case having reached that court). After listening to arguments against the statute Chief Justice White informed the attorneys that were about to defend it that it was not necessary.

With A Portraitist In The Studio

(The previous papers of the present series by Mr. J. Effel have dealt with the bust portrait and the point of view respectively in recent issues. They originally appeared in the "British Journal of Photography")

IV—THE BUST PORTRAIT (Continued)

DON'T think, George, that I'm giving you too much philosophy, the so-called "practical" side of photography is comparatively easy. You may pose, light, expose and all the rest of it, and yet only give us the clothes, and the *outside* of the subject. The one essential point of a portrait that will give satisfaction is that it must be characteristic of the client.

This portrait of Mr. Black is equally successful. Now I want to draw your attention to this point: two three-quarter face portraits may be taken of the exact same view of the face, both may be quite good, and yet in one case the eyes look to the front, in the other away from the camera.

This is determined by the relative position of the shoulders. With Mr. Black we wanted to give him breadth, so you find he is looking away slightly in the way his head is turning. On the whole, there is not much interest in a man's shoulders, and, if a one-plate sitting, I would say get the eyes to the front. Few faces have just one tolerable point of view, and if two positions are being taken it is well to make a considerable difference, even if more apparent than real, by altering the scheme. It is still the custom with careful workers to duplicate an important negative. A clever French photographer got me out of that habit, and I pass you on his advice. Never take two negatives *exactly* the same. Assuming the same position of face, have the body, and consequently the eyes, different. A slight modifi-

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cation in the size of head will also make a difference. The chances are that you reject one, but there is always another position to submit—probably after the first order has been put through. Of course, conceivably, one may have a subject that would allow of no alteration, save in exposure, but that's an extreme case. Get it into your head that it is sheer folly to expose four plates, which can only yield two poses, when, with very slight modifications, three or four may be proofed.

Now, do you see any faults in Mr. Black's picture? Do you notice anything that could be altered with advantage? There are a few minor points which we will take up later, but there is a serious fault in the lighting—a fault which I committed knowingly. You can't see it, George? Well, I'll give you a valuable five minutes, that will make you see things differently, and later.

You will have gathered that I think ears are usually unlovely, and that I prefer to hide one of them. That doesn't quite satisfy me though. The remaining one is always bold, and if not restrained, insists on forcing itself to the front, as it were. Now, hold out Mr. Black's portrait, think what I have been saying, and notice the face of delicate detail, and the ear far too well illuminated. If you will just run down and ask Mr. Black if he can spare a few minutes, we will reconstruct the picture.

I'll leave you to it, George, to reproduce the pose and the lighting. I don't wish you ever to copy slavishly the work of another photographer, but it is splendid practice to take a picture, and build one up in the stu-

dio exactly like it, without wasting a plate. Only when you know exactly how to manipulate the blinds and camera for every different effect can you be said to have a grip of the technical side of good portraiture. Yes, I think that's about how we had him before.

Now, don't you see the ear? Well, we'll soon settle that. Fetch me down that little dark screen, the "black reflector," as I heard it called. Watch the effect as I waggle it backward and forward until I get a good shadow on the ear. Skilfully used, this screen is an enormous help. Not only does it tone down undue prominences, but it helps materially to "set back" the cheeks, improving the modelling, and rounding off sharp lines of dress or coat. Keep the screen as close to the side of the sitter as ever you can. Now, if you just expose a plate on this—never mind the expression—you will be able to file the two prints, making a good record of the lesson.

I left you to focus and space both of these heads yourself. I have to show you several little things about these seemingly simple operations, which make a great difference to the complete effect of the composition. But these points had better be taken in conjunction with the practice of vignetting (in front of the lens) and other camera manipulations.

V. THE THREE-QUARTER LENGTH PORTRAIT

EXCEPT for children, three-quarter length pictures should generally be the most numerous in the output of a studio. In the case of men particularly there

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1 oz. .75

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is precious little of pictorial interest from the knee downwards. Good subjects for full-lengths are very rare, and as the three-quarter cuts out the ugly and the unnecessary parts, and gives more prominence to the head, it is deservedly popular.

Our clients generally tell us whether they prefer to be sitting or standing, but there is seldom any dictation, and the position or attitude is entirely at the discretion of the photographer. Now, George, I want to get something new, something different into your work, and the first thing I would point out to you about "posing" is that there should be scarcely any. I am sorry to see that you have learned all the stock tricks which we all use at times, and that there is too much of the hand on the pedestal for standing figures, and the book on the knees for sitting ones, to give your work distinction. Yes, yes, a man does lean on a pedestal, and a lady has been known to sit with a book on her lap; it is just because everyone leans on things or reads books, that these positions must be carefully watched. What we want to see a sitter doing is not what every other human being does, but what only one individual in the world does, or quite a simple action in that slightly different way peculiar to the sitter alone. The

more your faculty of observation is cultivated, the quicker will you be to apprehend subtle differences and to show such knowledge in your work. Still, when you simply have to fall back on one of the old stock poses, make a feature of the lighting, and take great care over the expression.

Mind you, George, I don't want you to run away with the idea that I have a contempt for the methods of the old photographers. Behind the stereotyped posing of the early c-d-v-photographs, there was frequently a wealth of artistic knowledge. I can honestly say the same of the work of a few "cheap men" in the business, men who have, although making no great pretensions, all made comfortable incomes out of photographs that are a little different from "the usual thing." I look upon the making of portraits as the literary man regards the writing of a story. One who can only write about the fair hero, the dark villain, wedding bells, and the well-worn situations has no chance of success. Similarly, the photographer who serves up year after year the "conservatory" or the "library" (with the same stone accessory), never draws a blind, and seldom changes a case, is something of an optimist if he hopes to get a living out of such work. Now, I'll stop phil-

—“Seek and ye shall find”—in ABEL'S—



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For All Studio Work

THE Tessars—Ic and IIb—in the larger sizes, will be found exceptionally satisfactory for all high-grade studio work.

TESSAR Ic, F:4.5—Combines extreme covering power with the greatest practical speed, and is thus the best selection for the portrait photographer, for use both in the studio and for home portraiture. It is furnished with a lens hood, which can be removed if desired.

TESSAR IIb, F:6.3—Due to its depth of focus, is particularly useful for group work, in the longer focal lengths. It is also suitable for portraiture being especially adapted for large heads. Its lower speed makes it a somewhat less expensive lens than the Tessar Ic.

If you wish your studio to have the best possible equipment, you should be supplied with one or more of the Tessar lenses. Our catalog of portrait lenses, describing the Tessars and the new Plastigmat, will gladly be sent on request.

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Series IV This is an all 'round Commercial Lens. We especially recommend this wonderful rapid anastigmat for general view and commercial photography. At full aperture it has ample speed for commercial portraits, groups and other work requiring short exposures.

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osophy for a bit, and proceed to the practical. Bring Joe out of the dark-room, and we'll use him as a model.

Now, Joe, my lad, just stand down there. Look at him, George, both hands in his own pockets! That shows his inexperience and youth, doesn't it? Keep as you are, Joe. Now, what fault have you with this, George? Quite right, he is far too wooden, and the composition is the same at each side. Ah, no, no, don't move the sitter. Why do that, when you can get the same result by moving the camera? Get it firmly into your head, George, that the last thing you should do with a sitter is to "handle" him. If you have a fine, wide room like this to work in, shove the camera about from side to side to alter the point of view. Just here, note the broad principle of lighting involved in the relative positions of sitter and camera. Working diagonally across the studio, with the camera against the side light, the subject is more broadly lit, the scheme is "softer" than the normal. Reverse the procedure, of course without disturbing the blinds, and the composition will have more contrast and something of the "Rembrandt" appearance. I speak of working "across the light" and working "against the light" to indicate where the camera ought to be placed, taking an imaginary line down the center of the studio as the normal "operating" platform. Well, given a scheme that is just a trifle too flat, working *against* the light will put more shadow and contrast into the picture, while harsh lighting may be softened by working *across* the light, and every change in the camera's position to right or left means a modification of the lighting. Always bear that in mind when shifting the camera, instead of disturbing the sitter.

Yes, that's better, now that we get the body a little to the side, and each arm discloses a different set of contours. I see the

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"RONIX"—Selftoning Paper

"RELOR"—Gelatine-Chloride Paper

Developing Papers

"NOVAGAS"—For amateur finishing and commercial printing

"ARTOS"—For high-grade portraiture

"VITTEX"—Rapid chloride for enlarging and contact printing

Bromide Papers

"NOVABROM"—Rapid; for enlarging

"ORTHOBROM"—For extra high-grade enlarging and bromoil

PLATES

"SENSIMA"	500 H. & D.
"SPECIAL SENSITIVE"	400 H. & D.
"SPECIAL RAPID"	250 H. & D.
"ORDINARY"	100 H. & D.
"PROCESS"	30 H. & D.
"SENSIMA ORTHOCHROM"	500 H. & D.
"ORTHOCHROMATIC"	400 H. & D.
"FILTERED ORTHO"	250 H. & D.
"ORTHO ANTI-HALO"	250 H. & D.
"ANTI-HALO"	250 H. & D.
"SENSIMA ANTI-HALO"	500 H. & D.
LANTERN SLIDES	BLACK AND BROWN
X-RAY PLATES	

Ask for descriptive PRICE LIST

U. S. Distributors

The Gevaert Co. of America, Inc.

117 West 46th Street

New York City

See our Exhibit at the International Photographic Arts and Crafts Exposition
to be Held at the Grand Central Palace, April 21st to 28th, 1923

—Ask the salesman "Is it advertised in ABEL'S?"—

"Super-Lighting Service"

The Butler Super-Power Lamp is an all purpose studio lighting unit. A Triple Combination. By virtue of its great volume illumination and flexibility in lighting range, it serves a three-fold purpose.



It can be used up to the Fourth Notch on the controller on any lighting service having 60 cycle alternating or direct current, WITHOUT ANY SPECIAL WIRING.

On this first range four light variations are available, (14 to 25 amperes,) and with the exception of very large groups provides adequate illumination for all studio requirements and wonderful results are obtained. On this first range it is therefore available for immediate use in any studio.

The greatest possible efficiency and economy in operation is obtained on the higher amperages, 25 to 50 amperes. The illumination on the second range is increased over *Six Times* in volume and intensity than the total illumination obtained on the first range of 25 amperes.

No studio owner can overlook the great advantage in using the higher ranges, and when the opportunity presents itself and if it is at all possible to secure 50 ampere line service, we recommend the installation of a 50 ampere meter and switch by all means, and the use of the **Butler Super-Power Lamp** in its entire range, adaptable For All Occasions. This saves the expense of purchasing a low range unit and also eventually a high power unit.

As 20 feet of conductor cable is provided with each unit the Lamp and Reflector can be slipped from the Stand Hook and carried into the printing room for proof printing on dark or rainy days.

Perfect in mechanical construction, with many new features of improvement, it is a lighting unit of super-excellence for modern portraiture. Carefully packed and heavily boxed, it reaches you, a *Perfect Working Unit*.

Write for Complete Information

**The
BUTLER
SUPER-POWER
LAMP**

The BUTLER-SPIETH Co.

MANUFACTURERS

321 Frankfort Avenue

- - - - -

Cleveland, Ohio

When you're busy,
system will make
things run smoothly.
Begin the Holidays
with the

Eastman Studio System

It simplifies matters, makes records easy to keep and easy to find. It puts all of your business at your fingertips, keeps you informed, points the way to economy and profit.

Ask your dealer for the free booklet of complete instructions, "System for the Photographic Studio."

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

THE HOUSE THAT SHIPS PROMPTLY

With the CHRISTMAS RUSH

actually upon us, let us emphasize once again that if you find your supply of mountings near the danger line—

GROSS PROMPT SERVICE

*can save the day
for you.*

Gross Mountings leave no regrets. They set off your portraits, please your customers, and best of all, they're reasonably priced



or has it any significance?

A clever artist with whom I once lived used to say that he had a definite rule in the matter. "Make a woman stand on her fore leg, and a man on his hind one, and you can't go far wrong," was his advice. Joe was standing on his "fore" leg, but he's not a man yet. There is a great deal in the rule of my artist friend. With the rigid leg in front and the body inclined forward, movement and youth are better suggested than when the subject seems to have sunk back tired on the opposite limb. Now, although the standing problem is of paramount importance with full-length pictures (I shall come back to it again), even in three-quarter lengths the placing of the feet determines the ease or otherwise of the portrait.

A hands-in-pockets picture like this presents few difficulties, but let us just think over a few points common to this and similar three-quarter lengths. An ordinary dark suit possesses little esthetic beauty, so the aim should be to keep the clothes and background in low key. I need scarcely tell you that a light background shows a dark figure to advantage, and *vice versa*, but one must always be on the alert in practice, and settle each problem on its merits. A world of difference may be made by changing from a very dark to a very light ground, but one must think of the portrait and background as a complete composition. Selection and choice in this respect must be guided by the old test question of disclosing or subordinating. We can go into the "losing and finding" of outlines better with full lengths, so we will defer that to further consideration.

Take your hands out of your pockets, Joe, and sit down somewhere. Look at him. George, in that big chair like a tired old man. That would never do. It only needs a book, and a cathedral light to make a clergyman of him. Stand up again, my lad, straddle one leg over this sofa as if you didn't care a hang about anyone. That's the goods; now take out your cigarette case. No, that packet of fags won't do; I'll lend you my case. Look at that now, George. See how easily he is "posed," how simply the hands are employed, and yet how natural the whole thing is. If Joe ever reads a book, none of his friends see him at it, and certainly I often see him sitting up on tables and benches, when I might be better pleased if he was doing an odd bit of work, and it doesn't need a Sherlock Holmes to tell that he is addicted to fags. Well, George, in this case, we occupy the hands

—Whatever's worth while is advertised in Abel's—

Another Ilex Triumph!



Ilex Paragon Anastigmat F:4.5

Our latest "Triumph" in Scientific Lens Construction

THIS new series is a "Victory" for our Scientific Department, which has spared neither time nor money to produce an F:4.5 Anastigmat Lens, which now takes its place as the FOREMOST LENS of its type on the market.

It was designed to meet the best possible corrections and properties of a perfect lens, and practical tests by photographic experts have proven that it renders absolute critical definition. Covers the plate for which it is listed sharply to the very edges at full aperture. A simple diffusion device enables one to produce those often desired soft focus effects. Patents applied for on this lens. The brilliancy and equality of illumination will be a great surprise to all who examine the negatives and prints.

AND DON'T FORGET!—THE PROOF IS IN THE NEGATIVE!

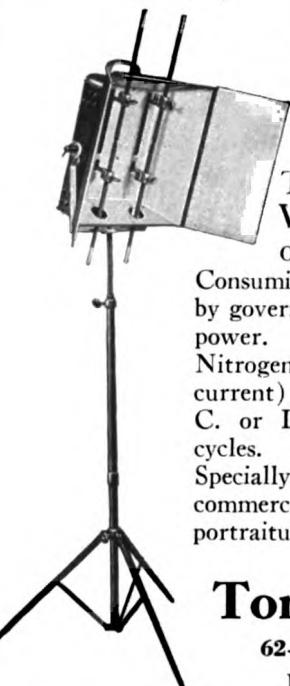
This new series accurately fitted to ILEX SHUTTERS
or Barrels in ALL SIZES now ready for delivery

At your dealer—or particulars on request

ILEX OPTICAL COMPANY, ROCHESTER, N. Y.

*Pioneers in the successful making and marketing of shutters with the
revolutionizing wheel-retarder*

—Ask the salesman "Is it advertised in Abel's?"—



HADAWAY PORTABLE TWIN ARC

1923 Model

The Smallest and Lightest Weight Portable Twin Arc on the Market.

Consuming only 15 amp. of current and by government test giving over 8000 candle power. (Equivalent to eight 1000 watt Nitrogens each of which draw 9 amp. of current) Operates successfully on either A. C. or D. C. current 110-120 volts 60 cycles.

Specially adapted for motion picture and commercial photography, photo engraving, portraiture, copying, proofing and enlarging.

At
Your
Dealers.
*Circular
on
Request*



Tom Hadaway

62-70 West 14th Street,
NEW YORK CITY

Voightlander Heliar Lenses

.. AT ..

Pre-War Prices

regardless of the new tariff which imposes a duty of 45% (formerly 25%) on all imported Lenses.

All sizes listed are now in stock.

Compare these prices

HELIAR LENSES

7 1/8 in. focus.....	\$63.50	11 1/4 in.....	\$127.60
8 1/4 " "	74.80	14 "	165.00
9 1/2 " "	88.00	16 1/2 "	220.00

WILLOUGHBY
CAMERA---SUPPLIES

110 W. 32 St., New York

Branch Store, 118 W. 44th St., N. Y.

without any difficulty, and get something like a portrait of a youth. Thank you, Joe, you have done very well. I hope you have been paying some attention to what I have been saying, for I hope soon to take you into the studio with me.

Now, George, you can have those few boxes of plates which I stopped using on account of their slowness. Provided you are always trying hard, and promise to give up the book and pedestal, the front face, and the two-legged portrait, you may experiment away until I further restrict your artistic endeavors.

MISCELLANEOUS

FOR SALE—Five-tube direct current Cooper Hewitt Movable Skylight; excellent condition; will sell cheap. Reason, current here being changed to A. C. C. F. Havercamp, 523 Edgemont Ave., Chester, Penna. 11-18-2-C

DO KODAK WORK? If you do, remember that we specialize in practical and artistically printed double and single film pockets for delivering your work. Our copyrighted designs are TRADE PULLERS. Prompt service. Send for samples. THE ART PRESS, ADRIAN, MICH. 11-25-TF

I HAVE spot cash to purchase a good studio. The first one to show me an attractive and substantial proposition gets it. State full particulars. Will buy now or after Christmas. G-2, care of this journal. 11-25-TF

—When in doubt—consult ABEL'S—

SUNLITE FLASH POWDER

"THE LIGHT THAT TURNS DARKNESS INTO DAYLIGHT"



A uniform and dependable Flash Powder of exceptionally high actinic value combined with medium speed.

The nuisance of noise and smoke is reduced to a minimum.

By comparative test, SUNLITE FLASH POWDER proves to be scientifically and chemically perfect.

A trial will convince you.

Three grades: Soft, Medium and Extra Fast.

Price of $\frac{1}{2}$ ounce bottle..... \$.50

Price of 2 ounce bottle..... 1.65

Price of 1 pound bottle..... 11.50

PROSCH UNIVERSAL BANQUET BAGS

We have completed a set of Banquet Bags that is within the reach of every photographer, and which can be used either alone or in series.

We do not know of its equal for practical work in studios, homes or banquets, even for more expensive apparatus and equipments. It is very suitable for individual as well as the biggest groups, and can be operated by electric current or dry battery where electric currmt is unavailable.

Size of bag is 5 feet high, 2 feet 9 inches wide, 1 foot 10 inches at the side.

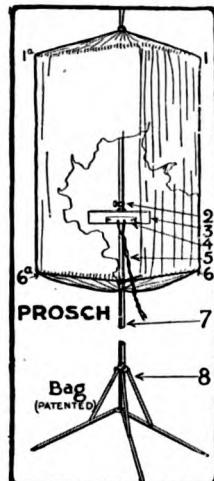
Price of Bag..... \$20.00

Outfit of four bags complete..... 60.00

Tripod..... 7.50

Write or ask your dealer for booklet describing
Brielloff Lighting Equipment and Prosch Flashlite Products

BRIELOFF MANUFACTURING CO.
33 Union Square



Portrait Printing on a New Basis



In artistry and in volume the Pa-Ko Professional Printer gives you a new freedom and range.

It embodies such refinements as:

Diffusion that is instantly adjustable as to intensity—

Ample Platen Pressure without exertion—

Doctoring, right side up and automatically in register—

And Local Printing with spot light.

This machine makes really artistic printing much easier and faster than you have ever known it—a reputation-builder and a money-maker.

Write for complete information—either to your dealer or direct.

THE PAKO CORPORATION

Minneapolis

Minnesota



MARSHALL'S PHOTO OIL COLORS

Transparent - Permanent

At your dealer.....	\$3.75
Direct by post in U. S. A.	
or Canada.....	\$4.00
Also smaller sets	

Tint your photos in all the beautiful colorings of nature by a process so simple that even a novice can obtain good results. Brushes not required—simply use absorbent cotton. Run over outlines and remove extra color. Apply heavy and rub down. Wipe all color off and start again if desired. Greater speed than any other process. For the professional or the amateur.

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1752 Atlantic Ave., Brooklyn, N. Y.

GRAF SUPER LENSES THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

*Send for information concerning
Competition closing December 1st.*

The Graf Optical Co. South Bend, Indiana

New York Office - 80 W. 40th Street
Chicago Office - 410 Michigan Avenue

GRAF SUPER LENSES

The contract can then be signed by the house and by the one responsible for the sitting at the time the order is given and the deposit paid.

Reasonable care should be taken that the customers understand to what they are subscribing.

This may seem mistrustful of, and not a courteous manner to treat a lady who goes to a studio to sit for photographs, but if the receptionist, or the person taking the order, uses a little tact, the transaction can be made so as to seem not only proper, but will lend dignity to, and give confidence on the part of the customer, to the transaction. Besides eliminating nine-tenths of the causes for misunderstandings, and mistakes that occur between the customer and studio as it is usually operated, it will tend to get rid of that class who run into studios: and sit for photographs with no intention of ordering any, but just for fun, and to get proofs, as they can usually get away with it without it costing them anything.



More about Duluth Society

AT the Call of Hugh McKenzie, photographers from Duluth and Superior met in their first official session recently and

—Knowledge is power—don't overlook the advertising—

**THE PERKINS
"HI-POWER" TWIN ARC**

**NEW MODEL
"2025"**

A 20 to 25 ampere lamp of the controlling type is now A CONVERTIBLE OUTFIT.

It may be changed at any time into a 20 to 45 ampere outfit by simply changing the rheostat at the original difference in price.

If you feel that you do not need the higher priced outfit or if your wiring is not heavy enough to accommodate it, you can purchase the Model "2025"

outfit with the assurance that it is not a makeshift but that it will produce a full volume of light which will be ample for all portrait lightings without the addition of a skylight or any other form of light.

**THE PERKINS
"HI-POWER" TWIN ARC
IS A THOROUGHBRED**

in appearance as well as in performance and is made entirely in our own shops by an organization which has specialized in the manufacture of electrical arc devices since 1904.

Only the best of materials, from the Stewart Hartshorn shade roller at the top to the Faultless felt tread casters at the bottom, enter into the construction of **THE PERKINS "HI-POWER" LAMP OUTFITS.**

Let us tell you more about Model "2025" priced at **\$90.00 to \$150.00** and Model "2045" priced at **\$135.00 to \$200.00**, both of which have six distinctive features of light control including the new adjustable diffusing discs for low keyed lightings.

See both Models at your dealers or write for "More Light on the Subject"

THE PHOTOGENIC MACHINE CO.

Established 1904

Incorporated 1921

YOUNGSTOWN, OHIO

Model "2025" Style C

—most everything worth while is advertised in Abel's—

Agfa

PLATES ARE HERE

SPECIAL PORTRAIT	H & D 500
EXTRA RAPID	H & D 400
CHROMO ISOLAR	H & D 250
(NON-HALATION)	
CHROMO ISORAPID	H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

FOR SALE—Studio in city of 100,000 population; most modern and up-to-date in every respect; thoroughly equipped in both commercial and portrait lines; all modern working apparatus; doing \$20,000 business yearly; excellent opportunity. Price \$4,000 cash, \$2,000 terms. Guarantee this studio to run over \$8,000 Christmas business. H-2, care of this journal. 11-18-2

FOR SALE—Studio, fully equipped, college town, good business. Sacrifice price; would lease to responsible party. Hanna Art Studio, Columbia, Miss. 11-25-1

WELL equipped studio, in good location, will be sold for a nominal figure. Owner has other business requiring his attention. Splendid chance for some bright American photographer. J-4, care of this journal. 11-25-TF

FIRST-CLASS studio, medium size, in the world's famous food factory city, strictly modern, newly decorated place, with a live going business, mahogany furniture and everything else to harmonize. Price \$2000—and inventory whatever new stock. Four year lease. Mapes Studio, 60 East Main St., Battle Creek, Mich. 11-25-1

ATLANTIC CITY—Studio making a net profit of over three thousand dollars a year. Unable to manage two studios to the best advantage, forces me to sell this one. Price \$2500 before January; rent \$125 a month. Ritz Studio, 2441 Boardwalk, Atlantic City, N. J. 11-25-2-C

FOR SALE—Studio and gift shop. Fine opportunity for anyone used to big business. About \$10,000.00 required. Population 50,000. Annual business around \$25,000. T-4, care of this journal. 11-25-2

THE OLD established Hammer Studio, in St. Louis, is for sale. For further particulars, address Frank Kientzle, 3114 S. Grand Blvd., St. Louis, Mo. 11-25-1-C

GROUND FLOOR studio, established five years, well equipped to 8x10, well stocked with frames and moulding. City of twenty thousand. Will sell on invoice or thirty-five hundred; half cash; or will sell half interest to a first-class workman. Must be sold by January 1st. Box 726, Pocatello, Idaho. 11-25-2

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a post-card. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

POSITION Wanted—Good operator, retoucher, all-around middle aged man. Can come at once. E. K. c/o Paul Ringwald, 2610 Oak, Kansas City, Mo. 11-11-3-C

The Butler Super-Power Lamp

A Lighting Unit of Super-Excellence for Every Photographic Need

SEE FULL PAGE AD NOVEMBER 11th ABEL'S

The Butler-Spieth Company

321 Frankfort Avenue, N. W.

Cleveland, Ohio

—Knowledge is power—don't overlook the advertising—

DESENSOL

(METEOR)

For White Light Development

of plates and films—regular,
Ortho, Panchromatic
and Autochrome

Directions: Immerse the plates in the dilute Desensol solution for one minute and then place in your regular developer and turn on the white light. Work at six feet from ordinary 25-watt electric light.

4 oz. bottle
at your dealer \$0.50
by parcel post \$0.65

JOHN G. MARSHALL
1754 Atlantic Ave. Brooklyn, N. Y.

SPECIAL! A totally new Satista paper especially made for high grade portraiture.
Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers on request.

VILLIS & CLEMENTS, Philadelphia, Pa.



Photographs Burned into China
EVERLASTING
For Monumental Purposes. Also for Brooches, Lockets, etc. In photograph tone; also tinted.
Write for Catalogue
F. J. H. ABENDROTH
7203 Franklin St., P. O. Box 277
FOREST PARK, ILL.

HIGGINS'

{
**PHOTO
MOUNTER
PASTE**

The kind you are sure to use with continuous satisfaction.

AT DEALERS GENERALLY



CHAS. M. HIGGINS, & CO. Mfrs.
271 Ninth Street BROOKLYN, N. Y.
Branches: Chicago, London

NEWCO

*The Flashlight Powder
That Will Always Flash Right*

A BETTER POWDER MEANS A BETTER PICTURE

Hundreds of photographers have overcome that "bugaboo" of the profession—"Flashlight Powder troubles." They use "NEWCO," the Faultless Flashlight Powder! Manufactured by our "surety" process, and having every ounce tested and found to be just right before being bottled, NEWCO precludes the possibility of spoiled negatives.

The magnesium and the ingredients used in its manufacture are individually perfect, and properly proportioned to give best results. A speed for every need! Slow, Universal (medium), Extra Fast and Special Fast No. 3.

2 oz. for \$1.75
½ oz. for \$.55
At Your Dealer or

I. C. Newman Company, Inc.
320 Broadway
New York City



CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

YOUNG LADY wants position as kodak finisher or receptionist and portrait finisher in Minnesota town. J-3, care of this journal. 11-18-2-C

GOOD all-around man wants position in up-to-date high-grade studio. Will specialize in any branch of portraiture, or work as all-around man. Give full particulars in first letter. Address S-1, care of this journal. 11-18-2

RETOUCHER, of high quality, desires permanent position; able to take sittings when required; twenty years experience with high-class studios. S-6, care of this journal. 11-18-2-C

WANTED—A position in a good studio by a young man. Experienced in printing, operating, developing, and retouching. Can start to work anytime after January first. L. E. Jones, Box 155, Effingham, Ill. 11-18-2-C

ARTIST and Retoucher—Desires permanent position January first. Miniatures on ivory, porcelains, finishing in oil and water colors, backgrounds, etc. A speedy, artistic, and versatile worker with brains; over twenty-five years European and American experience, trade and professional. Only A-1 proposition considered. M-5, care of this journal. 11-18-4-C

REFINED young lady, courteous and energetic, capable receptionist, good proof retoucher, general knowledge of commercial and portrait work, typist and bookkeeper, would like to locate with progressive studio. New York City or Philadelphia preferred. T-3, care of this journal. 11-18-2

OPERATOR, retoucher and darkroom man, with fifteen years experience in leading Eastern studios, will make a change. Only those catering to first-class clientele need reply. A-1 references. Permanent. Address B-1, care of this journal. 11-25-2

OPEN for years engagement; samples of work shown only if desired; no sample collectors need apply. South preferred. S-10, care of this journal. 11-25-4

HIGH-CLASS and artistic operator, retoucher, etcher, able to work in backgrounds—silver medalist—desires permanent position in good studio. Could manage branch. Will be pleased to send samples of work. Address Emerson, 507 No. 12th Ave., Seattle, Wash. 11-25-2

EXPERT operator is open for position in first-class studio. A business man capable of managing if necessary. Age thirty-five. J. Alan Dunn, 2411 So. 21st St., Philadelphia, Penna. 11-25-2-C

SAFETY RAZOR BLADES SHARPENED FOR ONE CENT EACH

(Either single or double edge)

Improved sharpening machines and our large volume of business makes this low price possible. We guarantee you as many shaves as you get from new blades—which cost 70c to \$1.00 dozen.

Enclose 1c for each blade you send us, plus 5c for return postage and packing. Send all your blades today. Handy Mailing Package sent free on request.

CHICAGO SHARPENING COMPANY
411 Advertising Bldg. Chicago, Ill.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 25c extra for Each Insertion.

RETOUCHING

MISS MILDRED BLACK announces the opening of her studio in the Fine Arts Bldg., 3226 Euclid Ave. Expert retouching and coloring given prompt attention. 11-4-4

COLORING, RETOUCHING, AIRBRUSHING of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 10-28-TF

RETOUCHERS for the trade! Consistent service. Experienced retouchers only. Shoot 'em right along. Anchure Retouching System, 3945 Drexel Boulevard, Chicago, Ill. 11-18-2-C

RETOUCHING for the trade! First-class work guaranteed. Would like work from a few studios beginning now. Send Parcel Post. C. H. Howes, 1154 W. Water St., Elmira, N. Y. 11-19-2-C

WANTED—To do piece work retouching (first-class). Mrs. F. W. Nolan, Flo Studio, Fairmont, Minn. 11-25-1

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a post-card, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employees.

RETOUCHER—Capable of doing highest class of work; Northern Illinois city of 70,000. Prefer lady with personality, capable of some reception room work. Good salary for one who can qualify. Moffett Studio, 114 W. State St., Rockford, Ill. 9-16-TF

SALESMAN WANTED—One who calls on photographers. Good side line. Attractive commission. M-2, care of this journal. 11-11-3

WANTED—A good studio and home portrait man, who can retouch and print. Send photo and samples of work. State salary, age and experience. Permanent position. Hinkley's Studio, Lakeland, Fla. 11-18-2

WANTED—An all-around assistant who can do some retouching. State salary. A. H. Diehl, Sewickley, Pa. 11-18-2

SALESMAN—Photo chemicals, plates, accessories, picture frames and moulding; several good territories open to the right man. Warren Products Co., 265 Canal St., New York City. 11-25-4

WANTED—Coupon Solicitor. Must be hustler and capable of managing others. Clean up this winter. Davis, 37 W. Adams St., Jacksonville, Fla. 11-25-1

FIRST-CLASS retoucher wanted in Detroit. Well paid, all year 'round position. Must have speed and class, or it is useless to apply. State all particulars in application. H-3, care of the journal. 11-25-1

WANTED—Expert woman photographer to specialize with children. Extraordinary opportunities to work out individual ambition. Portrait of self and specifications together with letter. T-5, care of this journal. 11-25-2

—most everything worth while is advertised in ABEL'S—

Eastman Tested HYDROCHINON

Combined with Elon it makes the ideal developer for papers, producing vigorous, brilliant prints that retain all the quality of the negative. Specify "Eastman Tested" when you order Hydrochinon.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

All Dealers'

—Don't miss the ads—they're worth reading, too!—

VITAVA

*The New Paper for
Distinctive Portraiture*

Vitava Athena, Old Master surface,
puts freshness and character as well
as a distinctive individuality into the
highest quality of portraiture.

VITAVA ATHENA—Double Weight
M White—O Buff—Old Master Surface

VITAVA ETCHING BROWN—Double Weight
B White Smooth D White Rough
K Buff Smooth H Buff Rough

VITAVA ATHENA—Single Weight
F 2 White—F 3 White—Glossy Surface

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—If it's advertised in ABEL'S it's good—

ABEL'S PHOTOGRAPHIC WEEKLY

XXX. No. 780

SATURDAY, DECEMBER 2, 1922

**PRICE TWENTY CENTS
\$2.50 A YEAR**



for 40 years

—and more the makers of Cramer Plates have been guided by one steadfast purpose—to make the best plates possible, and today thousands of photographers will tell you that there are no better plates than Cramer's.

**G. CRAMER
DRY PLATE COMPANY**

ss Mail Circulation..... 3,516
Sales Through Dealers..... 96
ss Circulation..... 3,612

GUARANTEED NET PAID CIRCULATION

3,50

(Professional Circulation Only)

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DAYS THAT ARE "SHORT"

in Actinic light demand plates that are "Long" in photographic qualities.

HAMMER PLATES GIVE PLACE TO NONE

In speed, reliability, detail and color-range they are unexcelled.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label)
Plates for field and studio work and
Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates
for color-values.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th edition)

Hammer Dry Plate Company

Ohio Avenue and Miami St.

St. Louis, Mo.

Agfa
PLATES ARE HERE

SPECIAL PORTRAIT H & D 500

EXTRA RAPID H & D 400

CHROMO ISOLAR H & D 250

(NON-HALATION)

CHROMO ISORAPID H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

— "Seek and ye shall find" — in ABEL'S —

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company
Editorial Offices, 421 Caxton Building, Cleveland, Ohio

Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act
of March 3, 1879

Vol. XXX. No. 782

SATURDAY, DECEMBER 16, 1922

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year in advance,
in all parts of the world. Subscriptions taken by
photographic supply houses and recognized sub-
scription agencies everywhere.

TO PREVENT loss or delay by mail, all communica-
tions and photographs intended for publication
should be addressed to Abel's Photographic Weekly,
421 Caxton Building, Cleveland, Ohio.

In Passing By

THE P. A. of A. Constitution. We come now to the Code of Ethics or, as we shall term it here, Standards of Practice.

"The Association shall adopt the following Code which shall be the Standard of Practice and binding on all members and on all members of affiliated organizations. All complaints regarding violations of the Code shall be brought before the Judiciary Committee, to be elected annually as hereinafter specified, whose findings and decisions shall be conclusive upon the evidence submitted, subject to appeal to the full board of governors."

Then will follow the Code as now in the Constitution.

In the present Constitution, while the Code itself is a part of the Constitution, there is no authority given to anyone or provision made at all for the maintenance of the Code nor for penalty for violations. In the complaints that have so far come to the attention of the Board, the Board has had to act as best it could without real authority to enforce its decisions. The article mentioned above will give a properly constituted body before which to bring up such complaints and to enforce any penalty which may be found necessary.

The present Code has been officially adopted by the P. A. of A., and by all the amalgamated associations. It only lacks a penalty clause and this is provided for in the above suggested article. It will give the Code the necessary teeth.

Now we come to the all-important article relating to the government of the Association. Let's give the suggested article first and then discuss it.

"The governing functions of this Association shall be vested in a Board of Governors consisting of:

1st, Five (or three) members selected by nomination and ballot from the active list of the Portrait Classification;

2nd, Five (or three) members selected by nomination and ballot from the Commercial and Industrial Classification;

3rd, Five (or three) members appointed by and from the Manufacturers and Trade Classification;

—Don't miss the ads—they're worth reading, too!—

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Christmas

*Christmas Day and—rest! Thank the good Lord, says the photo-
grapher, who has worked day and night to get his work out and
please his customers.*

*The few weeks before Christmas are always a trying time to most
photographers but just the same, it is a time they look forward to
throughout the year, for it means to many a chance to get a bit
ahead and have something put by to begin the new year with.*

*It is a trying time for us too, for our readers are generally so busy
that they forget us for the time being, but we are glad to be for-
gotten for that reason. The purpose of this weekly is to help our
readers do even more and better business and we know that when
Christmas is over they will turn again to ABEL'S and we'll not be
forgotten.*

*Christmas Day and—rest! We know our readers have earned their
rest—they have helped to make happy the hearts of thousands and
thousands. They deserve to have much of that happiness reflected in
their own lives and homes on Christmas Day. We wish them that
fully, and a right merry day on top of it and on top of that again
a most prosperous year to come.*

**Merry Christmas, readers, Merry Christmas, a
very Merry Christmas!**

—Don't miss the ads—they're worth reading, too!—

Photographs and Real Estate Selling

By J. E. BULLARD

HERE is no question but that good photographs are a great aid to the selling of real estate. Some of the largest and most successful real estate dealers have demonstrated that this is the case. But the photographs must be good.

The majority of real estate dealers either use no photographs at all or snap shots made by amateurs. These pictures do not bring out the most attractive features of the building being offered for sale. Almost invariably they are the views it is easiest to make rather than those which it would be best to make. As a consequence the results are very often disappointing.

If the photographs are to be reproduced in any advertising material, it costs just as much, in fact sometimes more to have a cut made of a passably good photograph or a poor one as of the best one that can be taken. The only money that the real estate man saves is on the negative and that saving usually isn't as much as he believes it is.

One real estate man who was questioned on this subject stated that photographs were very expensive. He admitted that there was a vast difference between photographs and that a really good one would aid immensely in selling a property but he persisted that they were too expensive.

This man maintains large and expensive offices. The speeding up of sales would help wonderfully in meeting his overhead. If any photographer approached him and showed him that he knew how to take photographs that had real sales value, photographs that brought out the sales features, those things about the property that made it especially desirable to the purchaser, there is no question but that he could make a contract with this dealer to take a certain minimum number of photographs every year.

The trouble with most of the snap shots that the average real estate dealer has in his files is that they don't tell a sales story. They don't tell the prospective purchaser very much about the property. Usually they don't give much more information that the salesman could give without the picture. Sometimes they don't make the property seem so attractive as this salesman can make it appear without the aid of any photograph at all. The whole collection looks pretty much alike because the pictures are all taken in the same way.

Let a good professional photographer, a man who knows his business, go over the

same route and take photographs of the same buildings and property, always bearing in mind that the strong selling points of the property must be featured in the photographs, and the collection of photographs will have a very different appearance. There will not be the same similarity and it may even be possible to sell a property without taking the prospective purchaser to see it. Even if it is necessary to take him to see it, certain favorable features about it have been so impressed upon him by the picture that he is going to buy it as soon as he sees it.

The amateur pictures that the average real estate dealer has in his collection are expensive. When the prints themselves are shown, they may or they may not help to make a sale. Anyhow a cheap picture tends to make a building look cheap. When the photograph is reproduced it has a still more unpleasing appearance for never can a good cut be made from a poor picture. The general effect is to lower the value of the property in the estimation of the prospective purchaser. Therefore, no matter how little these pictures cost, they are in the end expensive.

On the other hand suppose that a high grade photograph is shown, one that is in the right focus, that makes a clear print, that brings out the best that is in the objects shown. The very workmanship in this photograph will tend to enhance the value of that property in the mind of the person looking at it. If a cut is to be made, that cut will be a good one. It will be one that will help sell the property pictured.

These good photographs will cost the dealer a few dollars more apiece perhaps than the cheap ones that he has had taken. The increase in cost may not be as great as that. These pictures, however, do two things. In the first place they enhance the value of the property in the eyes of the person looking at the picture. This means either an easier sale or a sale at a higher price. Either result means more profit to the dealer and almost invariably a profit many times and often a great many times larger than the price he has paid for the photograph.

Second, they add to the prestige of the real estate dealer himself. When a person goes into the office of a real estate broker and is shown a lot of very cheap prints, he isn't impressed with the business methods of that broker in the same way that he is when

THIS week we are publishing number 154 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

he is shown a collection of really good photographs. The result is that when he has something to sell, he is going to place it in the hands of the dealer who shows the best photographs, if all other things are equal. He knows that such a dealer not only will be able to sell the property more expeditiously but that he will get a better price for it.

All this means that here is a field that the commercial photographer can build up to a much greater extent than it ever has been built if he desires to do so. It is a case, however, of educating the real estate men. Few of them have yet come to a full realization of the value of good photographs. They haven't yet seen the difference in value between the cheapest ones that they can take and the very best ones. So far all that many of them have seen is the difference in price. Consequently they do not call upon the photographer to do work for them as frequently as they should.

Again it isn't an easy matter, in fact it is hardly possible for a photographer to render the most satisfactory service to these dealers if it is only an occasional photograph that he takes for them. Under such circumstances it is not so easy to find out exactly what they want as it is if photographs are being taken regularly and the photographers knows the methods of the concern, the kind of selling talks the salesmen use, just what things about the properties they feature and the like.

The really good photograph from the real estate broker's point of view is the one that brings out or emphasizes the points that the salesman does to just as great an extent as it possibly can. The real estate dealer who has not engaged a good photographer to take pictures for him regularly, therefore, has not as a rule been able to get the very best results from the photographs that have been taken.

In addition an annual contract usually means that the photographs can be taken at a lower cost than would otherwise be the case. It makes a good deal of difference in the expense to the photographer whether he receives a rush order which must be at-

tended to at once or whether he has a contract with the dealer to take a certain minimum number of photographs a year and has ample notice in the case of each photograph to take it as it should be taken and to plan his work in such a manner as to take it at the least cost.

Real estate dealers are doing business the year round. They are always buying and selling property. They always have a need for good photographs. This then means that here is an opportunity to develop some really worthwhile business.

The agent will not have photographs taken of all the property that he lists. He doesn't need to do so. In some cases he couldn't afford to do so, but nearly

FAMILY REUNIONS

This is the time of the year when all the loved ones gather around the home fireside and the opportunity for preserving that occasion should not be lost.

Make an appointment to have your family group photographed at home.

Call

McKenzie
DULUTH

The Photographer
Office, Melrose 267
Res., Melrose 8501
Or Lakeside 26-J

Right after Christmas, and while families are still together for the holidays, is the time to run copy like this.

—Have you bought your copy of the Ad Book yet?—

every real estate dealer can use a great many more photographs than he does. Some of these he can reproduce in his newspaper advertising to advantage. Some of them he can use in his files. Still others he can hang on his walls. Photographs rightly used, and the use of the right photographs, will add to the prestige and the profits of his business. But the only way he can get the right photographs taken in the right way is to have them taken by professional photo-

graphers.

Many of these real estate dealers really don't know the difference between different photographs. Therefore, it is a case of educating them. However, when one concern has been educated, it is a comparatively easy matter to bring the others into line, and the field is a fertile one. Most of the dealers are just waiting to be sold the idea of using the right kind of photographs.



ASSOCIATION NEWS

By ALBERT J. COOK, Secretary, Sewickley, Pa.

Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY and the BULLETIN OF PHOTOGRAPHY

Membership Means Something

The following is only one sample of request that is being made to this office and it emphasizes the fact that the photographer who is a member in good standing of the national body of his profession has a standing which nothing else can supply. Incidentally when organizations of the type given below, (whose name we cannot give as we have no permission to use it), begin making inquiries of this type, it shows that the P. A. of A., is making itself felt throughout the country:

"Dear Sir:

We spend a great deal of money each year in having exteriors, interiors, window displays, display racks, etc., photographed in stores throughout the country.

Each time we go into a town and find a suitable window display, it is necessary for us to take a chance on the photographer whom we may select at random. Sometimes we make good selections and sometimes very poor ones.

I am wondering if you have a list of the members of your Association which I could carry with me and which would aid me very materially in selecting the right photographer in the various towns which are visited.

I also order a lot of pictures by mail and you can see that this would be invaluable to me, because in writing to the dealer asking him to have the picture taken, he sometimes does not go to the trouble of calling the photographer up, and consequently, we lose a good picture, where if I had a list of photographers, I could write direct to him to do the work and that would be the end of it."

You will note by the above that the writer states that our membership list will aid him materially in selecting the right photographer in the various towns he visits.

Another letter of practically the same type was received a few days ago. It went on to say:

"We are in need of commercial photographers in various towns and cities throughout the U. S., and if you can forward us a list, preferably one divided into states, we could use it very handily. We feel sure that the membership of your Association can take care of the work we need."

Of course, there are a great many members of the Association who do not desire work of the above type but there are those who are willing and glad to take it.

But it only goes to illustrate—all these letters that are coming in—that, just as any other professional man or craftsman, a photographer is judged to a greater extent than he realizes by his affiliation in the councils of his clan. A doctor, lawyer, dentist or engineer who deals with the public gets value received for the small amount of dues he pays to his national association the minute that the public becomes aware of the fact that he is a practitioner recognized by the national body of his profession.

How about starting the new year right? Send in your application for membership or give one as a new year's present to friend husband. Brass plates and other material for use in the studio are ready and waiting for your application.

—Knowledge is power—don't overlook the advertising—

Addition To Honor Roll

The Central Dry Plate Company, St. Louis, Mo., some time ago subscribed a substantial amount to the advertising campaign fund and has been added to the honor roll of those making such subscriptions.

The matter of representing to each subscriber who has subscribed according to his ability, a certificate to that effect, will likely be taken up when the campaign is finished.

British Photographic Fair

This office has received an announcement of a great Photographic Fair to be held March 15th to 24th next, at Holland Park Hall, London, W. The organizing secretary is Arthur C. Brookes, Sicilian House, Southampton Row, London, W. C.1, England.

Great Collection Being Made

With the idea of concentrating a fine collection of prints of all types that can be exhibited jointly by members of the Association in towns where there are more than one member, this office is collecting the best type of photograph that can be found—or rather that is mailed in. Later on, if everything breaks right, a catalogue with the names of the artists will be printed in a small booklet.

Then, for instance, if Cleveland wants to put on a regular exposition they can secure this large collection, together with as many of catalogues as they desire for direct mail advertising or for use at the exposition.

The catalogues, of course, if they are printed and issued as contemplated must be paid for by the group giving the exhibition.

Send in a few prints for the exhibit for when held at or near your town you will want to be in that catalogue. It will take only a short time for you to print several cracker-jacks from those good negatives. Get them in as soon as possible.

The Sun's Shining Where Reeve Is

From the orange groves and beaches of sun-warmed Florida comes a letter from Reeve A. Hilty, Jacksonville, who was a student at Winona Lake last year. He deems himself lucky to have had the opportunity to attend the school and thanks Eddie Burke from down that way for telling him about it. Burke is still boasting, too.

Hilty is luckier than he knows. He should be up here at this writing paddling through three inch slush and snow, with the mercury five above.

Artistic Booklet received

"The Eye of the Camera is the Mirror of Life," is the title of a fine little booklet issued by McCrary & Co. It embodies the following subjects: "Women should observe the following advice;" "Men can assist the Photographer;" "False Modesty;" "Copies from Old Originals our Specialty." Under the above headings, advice to those contemplating a sitting is given in a clever and tactful manner.



In the "Tis Here" column, a while back, we mentioned some blotters issued by Hammond, of Porterville, Calif. Here's one, boasting his commercial work, a matte surface print squeegeed and thoroughly pasted to a good white blotter.

—When in doubt--consult ABEL'S—



MARSHALL'S

PHOTO OIL COLORS

Transparent - Permanent

At your dealer.....	\$3.75
Direct by post in U. S. A.	
or Canada.....	\$4.00
Also smaller sets	

Tint your photos in all the beautiful colorings of nature by a process so simple that even a novice can obtain good results. Brushes not required—simply use absorbent cotton. Run over outlines and remove extra color. Apply heavy and rub down. Wipe all color off and start again if desired. Greater speed than any other process. For the professional or the amateur.

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1752 Atlantic Ave., Brooklyn, N. Y.

no more than one negative is taken for each half a dozen, if an extra position is desired, an extra charge is made, if proofs are submitted and the customer does not like them then undoubtedly "The customer is right." In my seventeen years experience I found this to be the rule, there are little things that a customer will notice at a glance, that a professional often does not see until pointed out.

Now about photographs ordered, being delivered and customer returning them saying, "They are horrid, much worse than the proofs!" Again, the customer is right, such

photographs must surely have been killed during the process of finishing perhaps over retouched, (a common fault) in printing over or under exposed, poorly trimmed, cheaply mounted, or on the whole not clean and neatly enough delivered.

Now, when proofs are sent and not returned there is a reason. The proofs may not satisfy, or circumstances home may not permit seeing to it, so it's useless to keep on writing to the customer, as it will not help.

A photographer is justified in not sending proofs until required deposit is paid, but generally the order is booked and deposit taken before sitting is made. When photographs are finished and the customer notified and they are not called for, you may please yourself about thinking whether the order is lost or not, but I would advise not to think about it at all, "The customer is always right," and that's no hot air.

**THE PERKINS
"HI-POWER" TWIN ARC** See
MANUFACTURED BY full page
THE PHOTOGEMIC MACHINE CO. ad.
YOUNGSTOWN, OHIO U.S.A.

The Butler Super-Power Lamp

A Lighting Unit of Super-Excellence for Every Photographic Need

SEE FULL PAGE AD DECEMBER 19th ABEL'S

The Butler-Spieth Company
321 Frankfort Avenue, N. W. Cleveland, Ohio

— Whatever's worth while is advertised in ABEL'S —

Under ordinary or under unusual conditions of light, Film quality and Film speed meet the most exacting requirements of portraiture.

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



The Goerz "*Dogmar*" is the ultimate high-speed lens and is ideal for Graflex and Reflex cameras.

Coma, the great drawback to fast lenses, is eliminated, as is also flare. Therefore, the images are sparkling in their brilliancy.

For portraits and small groups it is excellent while each combination, having a different focal length, may be used with small stops for landscapes and outdoor portraiture.

**Ask your dealer
or write us.**

Look for the Goerz Guarantee Tag; it identifies the Genuine and protects you.

**C. P. Goerz American Optical Co.
317-L East 34th Street, New York City**

***The Dogmar
f:4.5***

LOOKING FOR BARGAINS?

THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

New Cooper Hewitt Booklets

We have received from the Cooper Hewitt Electric Company, Hoboken, N. J., their Bulletin No. 98-A—a complete catalogue of Cooper Hewitt photographic lighting outfits; and an interesting reprint from the "Photographic Journal of America" entitled "That's a New One on Me." This is illustrated with several large half-tones made with Cooper Hewitt light made by such well-known photographers as Markham, Portland, Ore.; Noyes, New York City; DeWoskyn, St. Louis, Mo.; and Rau, of Philadelphia, Pa. Both of these booklets will be sent to any reader on request by the Cooper Hewitt company.

HELP WANTED

WANTED—Printer and finisher; year round work for man who can deliver the goods; high grade work only; give reference and state salary in first letter. Studio Swann, Charles-ton, W. V. 12-30-2

STUDIOS FOR SALE

FOR SALE—Studio doing a paying business in the best town of 5000 population in the state of Missouri. No better proposition for sale on the market. Price \$1800. Address G-5, care of this journal. 12-30-1

SUNLITE FLASH POWDER

A uniform and dependable flash powder of exceptionally high actinic value.

Literature from dealer or direct on Banquet Flash Bags, Blow Lampes and other products

Bieloff Manufacturing Co.
33 Union Square New York



—most everything worth while is advertised in Abel's—

School Work.

Dear Mr. Photographer:-

Students are now thinking of school pictures. To enable you to show the correct, new up-to-the-minute Easel and other mountings we will send, for ten 2¢ stamps, ten styles especially suitable for this work.

You may be familiar with some of these styles—but you need fresh, bright looking samples for your display to submit to the school committees
Write for your set today

Ask for Sample Offer S3

Japrell, Loomis & Company.
(Eastman Kodak Company) Chicago, Ill.

Agfa

PLATES ARE HERE

SPECIAL PORTRAIT H & D 500
EXTRA RAPID H & D 400
CHROMO ISOLAR H & D 250
 (NON-HALATION)
CHROMO ISORAPID H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

DESENSOL

(METEOR)

For White Light Development

of plates and films—regular,
**Ortho, Panchromatic
and Autochrome**

Directions: Immerse the plates in the dilute Desensol solution for one minute and then place in your regular developer and turn on the white light. Work at six feet from ordinary 25-watt electric light.

4 oz. bottle
 at your dealer \$0.50
 by parcel post \$0.65

JOHN G. MARSHALL
 1754 Atlantic Ave. Brooklyn, N. Y.

Friend, Ralph Greenfield, A. E. Schar, K. Florman, Hugh McKenzie, W. Roth, C. Welch and H. Hearle.

—

International Salon of The Pictorial Photographers of America

FOR many years there has been a demand for a representative Photographic Salon in New York—a demand logical, not merely from the location and size of the city, but also on account of its importance as an art and photographic center and as a magnet for country-wide visitors in search of what is newest and best.

With the institution of the Art Center and through its generous cooperation as a whole, the Pictorial Photographers of America, one of the founding and component organizations of that body, are enabled to announce an International Salon, to be held at the Galleries of the Art Center, 65 East 56th Street, New York City, throughout the month of May, 1923. These Galleries are convenient of access and are located in what has come to be the artistic nucleus of the city; and furnish ample, suitable, well-lighted space for an exhibition, if the entries warrant, of several hundred prints.

Every effort will be made to secure rep-

—Patronize the advertiser—he is responsible—



Single Kompakt Ventlite Outfit

VENTLITE FACTS

Ventlites yield 100% to 300% more light than competing reflectors with same light medium.

Ventlites multiply light output of any given globe exactly four and one half times.

In actual practice a 1000 watt globe in Ventlite Reflector is equal to five 1000 watt globes without reflectors.

Ventlites diffuse all reflected light at the reflector enabling possibility of using light raw (without diffusing mediums) thus giving additional advantage in speed over reflectors necessitating the use of a diffusion screen.

A Ventlite Skilite using four 1000 watt globes has an actual light output equal to eighteen 1000 watt globes.

All above facts can be proven.

A Ventlite Skilite using four 1000 watt globes yield fully timed exposures on children and small groups in a fraction of a second and larger groups up to fifty or more in two to three seconds exposure.

VENTLITE SKILITES are complete in every detail; there is absolutely nothing required to install them beyond connecting the loose ends of the cable to your source of current, and Presto, you have established a Studio Light that is on tap twenty-four hours a day.

ASK YOUR DEALER FOR NEW VENTLITE CIRCULAR AND PRICES

Additional information desired will be cheerfully furnished by

JOHNSON VENTLITE COMPANY, Manufacturers

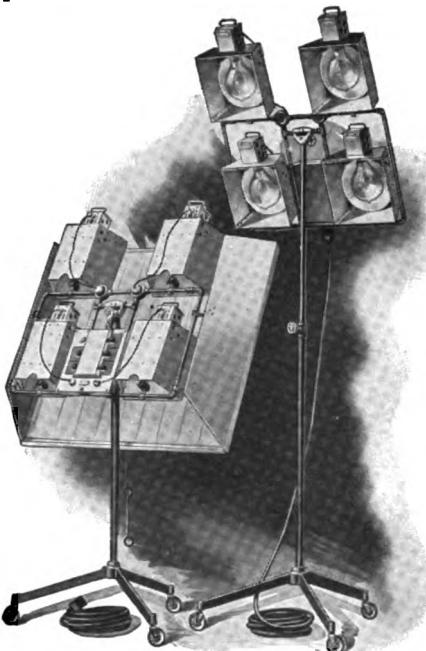
732 Federal Street, Chicago

THE LIGHT TEST

Put a sheet of Solio or Proofing paper under a sheet of glass in an 8 x 10 plate holder, put in slide and set holder on long edge facing a Ventlite Reflector just fifteen inches from globe to holder. Turn on light and pull out slide to just one inch opening and time one minute, now pull out slide to two inches and time another minute and so on until you have exposed the entire sheet showing a graduating scale of one to ten minutes exposure in one inch panels.

Now remove paper and reload with another sheet of same kind of paper and repeat the above operations with any competitive reflector. Be sure to use same GLOBE same CURRENT, DISTANCE and TIME.

Buy the reflector showing greatest exposure.



Ventlite Skilite No. 5 Panel Board Type



EDUARD BLUM

32 South Wabash Avenue
CHICAGO

*Forty Years of Art Service to the Profession and Trade
in America and Abroad.*

OUR AIM: To give you the latest and best and to assist you in elevating our profession and to promote new business fields.

REFERENCE: The leading studio men from coast to coast.

BRIELOFF PORTABLE SKYLITE

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

Literature from dealer or direct
on Home-Portrait and Studio
Lighting Apparatus

Brieloff Manufacturing Co.

33 Union Square New York



Professional Photographers Require the Best
Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. Faber, Inc. - Newark, N. J.



Photographs Burned Into China
EVERLASTING

For Monumental Purposes. Also for Brooches, Lockets, etc.
In photograph tone; also tinted.

Write for Catalogue

F. J. H. ABENDROTH
7203 Franklin St., P. O. Box 277
FOREST PARK, ILL.

HIGGINS'



The kind you are sure to use
with continuous satisfaction.

AT DEALERS GENERALLY

CHAS. M. HIGGINS, & CO. Mrs.
271 Ninth Street BROOKLYN, N. Y.
Branches: Chicago, London

PHOTO MOUNTER PASTE

them displeased or feel compelled to order to save the deposit already paid.

Since I have followed this plan there has been a very marked improvement in the patrons' attitudes when proofs are called for. They seem to come in with the desire to like the proofs, which is the foundation of good orders and pleased patrons. Up to this point there have been no unpleasant explanations why a deposit is necessary, or similar discussions with the patron before proofs are shown. Such discussions are certain to break down the confidence of the patron and very liable to cause them to return for the proofs with a "chip on their shoulder."

Of course I lose out occasionally but the percentage of lost business is not as great as when I used the deposit system. Even though the loss were greater I would still profit because the germ of most knocking has been killed in the start.

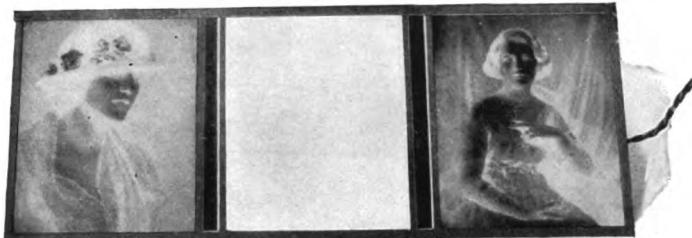
In closing I want to say that I refuse to argue with my patrons concerning the price of my work. My prices are all based on the materials used and arranged that no matter whether the sale is ten cents or ten dollars my percentage of profit is the same. The patrons are told this when they try to talk me into a lower price and I add that if they have no confidence in my honesty to

P. H. KANTRO
PORTAGE, WIS.

Highest prices paid for your old negative glass and portrait films. Write for prices and instructions before shipping

THE PERKINS
"HI-POWER" TWIN ARC See
MANUFACTURED BY full
THE PHOTOGNOMIC MACHINE CO., page
YOUNGSTOWN, OHIO U.S.A. ad.

—Whatever's worth while is advertised in Abel's—



The Eastman Negative Comparator

Enables the dark-room worker to compare every negative with a standard, enabling him to determine the need for reduction, intensification or more or less development to maintain a standard of quality.

It is a metal box with three openings containing 8 x 10 opal glass. A negative regarded as standard slides into each of the end openings, the center being used to view the negatives for comparison. The box is 25 $\frac{3}{4}$ inches long and will set on a shelf over the dark-room sink.

Eastman Negative Comparator, complete with
12 feet of cord, plug and 3 Mazda bulbs \$12.00

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ROCHESTER, N. Y.

All dealers'

The Fountain Air Brush WILL INCREASE YOUR PROFITS!

Easy to handle
and to
Keep in Order



Over 30,000
in every-
day use

Send for Catalogue 95W

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CHICAGO - - ILLINOIS

Professional Photographers Require the Best
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"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS
ABSOLUTELY FLAWLESS
A. W. Faber, Inc. - - Newark, N. J.

T A N K S

Yes, any style or size in enamelware
STERLING MANUFACTURING CO.
Beaver Falls, Pa.

LOOKING FOR BARGAINS? THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used
and new Cameras, Kodaks, Lenses and Sup-
plies of every description at remarkable saving
prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you
wish to trade same for some other,
consult us, as we may have just the
outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.



SEPTEMBER

\$50 PRIZE

Competition

CLOSING DATE NOVEMBER 1st, 1922

Pictures must be colored with our colors, and
colored prior to August 15th, 1922. Open to all
Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

—Don't miss the ads—they're worth reading, too!—



for

40 years

—and more the makers
of Cramer Plates have
been guided by one
steadfast purpose—to
make the best plates
possible, and today
thousands of photo-
graphers will tell you
that there are no better
plates than Cramer's.

**G. CRAMER
DRY PLATE
COMPANY**

New York ST. LOUIS Chicago



The Goerz "Dogmar" is the ultimate high-speed lens and is ideal for Graflex and Reflex cameras.

Coma, the great drawback to fast lenses, is eliminated, as is also flare. Therefore, the images are sparkling in their brilliancy.

For portraits and small groups it is excellent while each combination, having a different focal length, may be used with small stops for landscapes and outdoor portraiture.

*Ask your dealer
or write us.*

Look for the Goerz Guarantee Tag; it identifies the Genuine and protects you.

C. P. Goerz American Optical Co.
317-L East 34th Street, New York City

The Dogmar
f:4.5

USE THE PAASCHE AIR BRUSH

SAVE THE MONEY
YOU ARE PAYING
OTHERS TO DO
YOUR
COLORING
TINTING
NEGATIVE FAK-
ING, BROMIDE
ENLARGING

*Best for Highest
Grade Work*

*Tinted Photos
Stimulate Business*



MODEL A AIR BRUSH IN
OPERATION, SHOWING
EASEL TABLE IN EASEL
POSITION



MODEL A PAASCHE AIR BRUSH IS THE
PHOTOGRAPHER'S IDEAL TOOL

Write for our circular A-B

Paasche Air Brush Co.

1924 Diversey Parkway

CHICAGO

PRINTER WANTED. Peck's Studio, Akron, Ohio.
10-21-TF

Wanted—A speedy first-class retoucher and all-around workman. Good salary and best of working conditions. Steady Position to man who qualifies. Sykes Studio, 17 West Main St., Madison, Wis.
10-21-2

We have an opening for an expert photographer for our Cincinnati Studio. Must be competent to make groups and be able to handle children. Permanent position. Reply by letter to either this address or to Mr. Russell Romaine, c/o Bachrach Studio, 111 Dixie Arcade, Cincinnati, Ohio. Bachrach, Inc., 16 W. Lexington St., Baltimore, Md.
10-14-2

Retoucher—Capable of doing highest class of work; Northern Illinois city of 70,000. Prefer lady with personality, capable of some reception room work. Good salary for one who can qualify. Moffett Studio, 114 W. State St., Rockford, Ill.
9-16-TF

Wanted—A good all-around commercial man; must be steady and reliable; submit samples of work and state salary expected, samples will be returned. Cunningham's Photographers of Commerce, Inc., Utica, N. Y.
10-7-4

Photo Mount Salesman by manufacturer selling direct. Permanent position for one willing to work and capable of getting results. Write stating age and experience. L-2, care of this journal.
10-21-2

WANTED AT ONCE—Expert printer and dark room man, also all-around man who can retouch—as well as lady retoucher. State experience and salary expected in first letter. DE LONGE STUDIO, Madison, Wis.
10-21-1

Wanted—Experienced first class photographer. One who operates, retouches, prints and does dark room work. Send samples of work and state salary wanted. 344 Summit-Cherry Bldg., Toledo, Ohio.
10-21-1-C

—Favor the advertised products—their makers are responsible—



Design No. 2214

Painted in flat-tone, with the detail worked up in line—poster style, this makes a most successful ground, and is specially effective with artificial light.

The atmospheric effect obtained by throwing the spotlight between the subject and the ground is unusually good—or many clever changes can be had by playing the spotlight on different parts of this ground.

Woodland Background Studio

140 Woodland Avenue

Gardner Mass.



OCTOBER

\$50 PRIZE

Competition

CLOSING DATE DECEMBER 1st, 1922

Pictures must be colored with our colors, and colored prior to September 15th, 1922. Open to all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

P. H. KANTRO

PORTAGE, WIS.

Highest prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

MISCELLANEOUS

Wanted—High-class studio; cash transaction. In answering, state particulars which you can substantiate upon investigation. Indiana preferred. Address M. Schanaheen, Spring & Union, Fort Wayne, Ind. 10-14-2-C

For Sale—One $6\frac{1}{4}$ x $8\frac{1}{2}$ view camera and six holders, new; two oval mat machines; one 8 x 10 view camera. Cheap price. Frank Edwards, Mt. Union, Pa. 10-14-2-C

For Sale—5 x 7 Eastman Printer \$10; 1500 watt Photo-lite with stand, \$25; 12 inch Eastman Print Trimming board, \$3.75; No. 6 Prosch Professional Blow Lamp, \$12; Eastman Studio Register System, desk and transfer box, \$5; Fine Mission Display Case, \$15. All in first class condition and cash only. Mathes Photographic Studio, Quincy, Ill. 10-21-1

For Sale or Exchange—5 x 7 Premo Camera, Planatograph lens, auto shutter, pack adapter, solid leather case, auxiliary lens set, and tripod; everything in good condition. Will take \$20 or trade for Kodak Auto-Focus Enlarger. F. P. Raab, Moulton, Texas. 10-21-1

For Sale—Royal Portrait lens, 16 inch focus, speed F/3.8. Just the thing for the dark days of November and December. Gets the kids every time. Frank H. Gilmore, Geneva, N. Y. 10-21-2

For Sale— $6\frac{1}{4}$ x $8\frac{1}{2}$ Seneca camera with 9 inch Eastman Anastigmat Lens, Wollensak shutter, 6 plate holders, carrying case and tripod. \$45.00 for quick sale. Also Buckley Spot Light, \$15.00. George W. Henzel, 139 North St., Pittsfield, Mass. 10-21-1-C

VOIGTLANDER HELIAR lenses, $16\frac{1}{4}$ and 14 inches, \$185 and \$140. New. Sent C. O. D., with the privilege of examination. A. Breitling, 2311 E. 14th St., Brooklyn, N. Y. 10-21-1

—Read the ads—they're worth while.—



Cameras, Photographic Materials and Dark Room Supplies



Air Service Materials.

THE following equipment, most of which is in first rate or fair condition, was purchased by the Government for aircraft service, and is now offered to you at your own price at a sealed bid sale closing at 3 P. M., November 6th. The material is stored at the Fairfield Air Intermediate Depot, Fairfield, Ohio, where inspection can be made on application to the Commanding Officer. However, bids must be submitted before the time and date above to the Chief of Air Service, Material Disposal and Salvage Section, Room 2624, Munitions Bldg., Washington, D. C.

This equipment includes 474 Cameras, various makes and types, without lenses. 5600 Lenses, negative, 5" x 6" x 1". 400 Stereoscopes, various. 2087 Septums 4" x 5" plate for type L Cameras. 214 Printing Frames, various. 488 Graduates, 500 cc and 250 cc. 854 Fixing Boxes, various. 716 Propellers, left and right hand for type L Cameras. 107 pairs Condensers, various. 85 Repair Outfits. Quantities of Trays, Racks and Tanks. The Government reserves the right to reject any or all bids.

Before inspecting this equipment, write for catalog and terms of sale and proposal blanks, to

Chief of Air Service, Material Disposal and Salvage Section

Room 2624, Munitions Bldg.,
Washington, D. C.

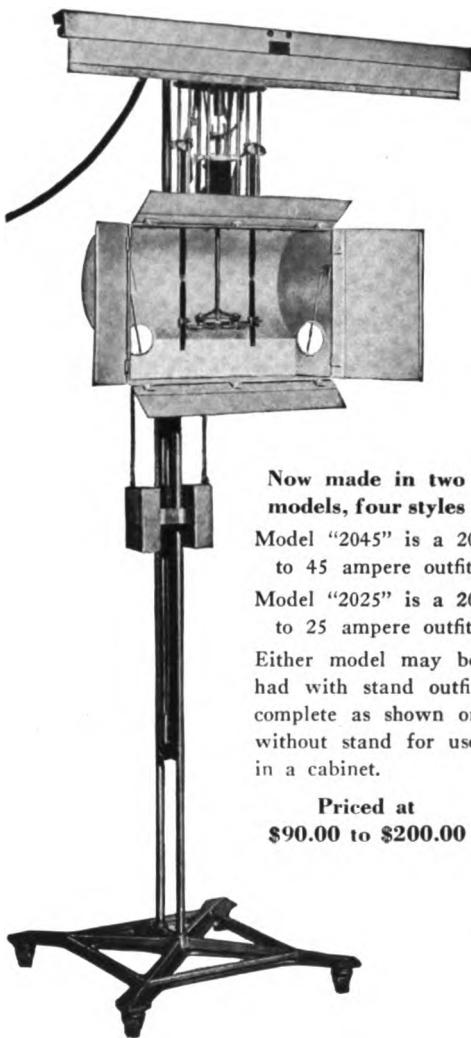


WAR DEPARTMENT

—Ask the salesman "Is it advertised in Abel's?"—

THE PERKINS "HI-POWER" TWIN ARC

"THE LIGHT THAT NEVER FAILS"



Now made in two models, four styles

Model "2045" is a 20 to 45 ampere outfit.

Model "2025" is a 20 to 25 ampere outfit.

Either model may be had with stand outfit complete as shown or without stand for use in a cabinet.

Priced at
\$90.00 to \$200.00

Let us tell you more about both of these models which have six distinctive features of light control including the new adjustable diffusing discs for low-keyed lightings.

See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave

Youngstown, Ohio

The Fountain Air Brush WILL INCREASE YOUR PROFITS!

Easy to handle
and to
Keep in Order



Over 30,000
in every-
day use

Send for Catalogue 95W

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CHICAGO - - ILLINOIS

GRAF SUPER LENSES
THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

*Send for information concerning
Competition closing December 1st.*

The Graf Optical Co.

South Bend, Indiana

New York Office, John Wallace Gillies
80 W. 40th Street
Chicago Office, - Eugene Hutchinson
410 Michigan Avenue

GRAF SUPER LENSES



Ask your photographer of W. S. Lively and his Great Southern School of Photography. There is no calling open to ambitious young men and young women today that upon so small a capital offers such returns in money, rapid promotion, usefulness and personal satisfaction as does photography. The demand for graduates exceeds the supply. Write for catalogue.

Southern School of Photography
McMinnville, Tennessee

Double Ventlite Skilite No. 2 (see Ventlite catalogue), cost \$147.00 with two 1000 watt globes, used one year. First draft for \$85.00 takes it. Guaranteed perfect condition. Berger Studio, Portland, Oregon. 10-21-1

Improved Majestic Print Dryer No. 1 with D. C. motor, blotters and gas burner. (See Eastman catalogue). Cost \$35.00, used one season. Good condition. Sell for \$20.00 cash. Berger Studio, Portland, Oregon. 10-21-1

Wanted: A No. 8 Heliar Lens F/4.5 or No. 16 Cooke Lens F/4.5. Hodson, Sacramento, Calif. 10-21-1

A liberal price will be paid for a Ware Automatic Printing Machine, preferably 11 x 14 and wood rather than all-metal construction. Must be complete, but not necessarily in perfect working condition. W. F. Oliver, 16 Elm St., Baldwinville, Mass. 10-21-2

Partner wanted with \$10,000 cash to invest in the largest portrait studio on Broadway, in the heart of the business section of New York. Studio has all modern equipment and occupies a space of 10,000 square feet. Established for twenty years. S. M. Lawhun, 1269 Broadway, New York City. 10-21-4-C

For Sale—No. 8 Cirkut Panoramic outfit complete with printing frame, Graphic R. R. Lens, only used for five exposures; cost \$235.00, first \$165.00 takes it. Geo. L. Garfield, 727 West 8th St., Erie, Penna. 10-21-1

RETOUCHING

Retouching—Highest grade work, prompt service, reasonably priced. Jos. M. Klum, 210 W. 5th Street, Marshfield, Wis. 9-30-4

Coloring, Retouching, Airbrushing of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 10-7-1F

LOOKING FOR BARGAINS! THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

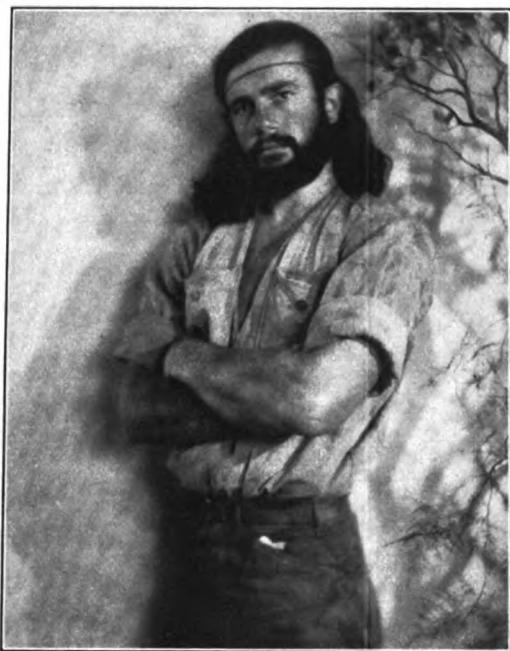
in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

**10-DAY FREE TRIAL GUARANTEE OR
MONEY BACK IF UNSATISFACTORY**

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

Advertising increases sales—therefore reduces production costs



*The Genuine Beattie Lites are sold
only by Beattie, Direct-to-You*

Beattie's Hollywood
Flood-Lite

Beattie's Hollywood
Hi-Lites

Used in conjunction, these lights form the most perfect lighting system ever devised for the photographer. With this combination of white flame carbon lights, effects without limit can be secured in a moment. Plain, beautifully modeled lightings from any angle with the Flood; and with the Flood and Hi-Lites, the sunshine, back and line lightings, and background composition from shadows, etc., are quickly made.

Many times faster than the best skylight, easier to control and producing negatives better in gradation quality.

Write for terms and prices,
direct-to-you.

**Beattie's Hollywood
Hi-Lite Company**

1645 Hudson Avenue
Hollywood, California



EDUARD BLUM

**32 South Wabash Avenue
CHICAGO**

***Forty Years of Art Service to the Profession and Trade
in America and Abroad***

**OUR AIM:—To give you the latest and best and to assist
you in elevating our profession and to promote new
business fields.**

REFERENCE:—The leading studio men from coast to coast.

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 25c extra for each insertion.

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of Abel's will appreciate being advised when employees fail to accord this courtesy to employers.

First-class retoucher and etcher, understands modeling perfectly, is desirous of obtaining a few steady customers who will send work now all along and not just during the Christmas rush. Address, Miss Nell Corbett, 528 Main St., Morristown, Tenn. 10-21-1C

Photographer, twenty-nine years of age with eight years of experience, wishes position in New York as manager of branch studio or general assistant. Only studios turning out high grade work considered. Write or wire Paul Mann, c/o Mader Studio, Chillicothe, Ohio. 10-21-1

High class retoucher, with eighteen years experience, desires permanent position. Able to take sitting when necessary. S-5, care of this journal. 10-21-2

High class home portrait operator wants fifty-fifty proposition from studio where there is business to be done. No dead ones. Have everything to work with including Dodge Sedan. Can also furnish solicitor if you have none. East of Mississippi only. J. Will Hawes, 1526½ Champa St., Denver, Colo. 10-21-1

Position wanted in studio as all-around man, or would like to hear from someone wishing a reliable man to run studio on salary or commission. H. A. Pratt, Effingham, Ill. 10-21-1

Situation wanted by an A-1 printer and darkroom man formerly in charge of printing and finishing in one of the largest studios in West. Fifteen years experience. P-1, care of this journal. 10-7-4

Position wanted by a good all-around man, operating, retouching, and printing. Illinois or Indiana preferred. Address Box 10, Sidell, Ill. 10-21-1

Wanted, at once, position in good paying studio by experienced workman. Will consider fair salary if place is permanent. Address J-2, care of this journal. 10-21-1

A fine studio and home portrait operator—a superior all-around workman—desires to connect with a high grade studio in New York City or vicinity. Only those catering to first class clientele and offering a permanent place need answer. Salary about fifty dollars per week. Address S-2, care of this journal. 10-14-2-C

Wanted—Position as printer and darkroom man; eleven years experience in first class studios; twenty-eight years of age; married. H. S. Simpson, 603 Linn St., Trenton, Mo. 10-14-2-C

First class retoucher desires a permanent position. Able to take a sitting when necessary. Many years of experience. Los Angeles or San Francisco preferred. S-4, care of this journal. 10-14-2

A very capable young lady desires permanent position in good studio as receptionist; excellent sales ability. Can take full charge of studio work. Experience in best studios. Address A. V. L., 84 Huntington Ave., Boston, Mass. 10-14-3-C

STUDIOS FOR SALE

Ford's Studio, 123 W. Bay St., Jacksonville, Fla. Would consider trade for studio in college town of 20,000 or more. 10-7-5

For Sale—Up-to-date, paying studio in live modern county seat town. Price \$1,800, half cash, balance \$300 per month. Splendid opportunity for young man. Holiday business should more than half pay for studio. For particulars address G-1, care of this journal. 10-21-1-C

For Sale—Modern Studio in the heart of the oil field and among the richest Indian tribe in America, the Osage. I have no competitor. Studio doing about \$5000.00 yearly. I get top prices. Living apartment on same floor with studio. Fine proposition for man and wife. All inquiries answered. Roberts Studio, Barnsdall, Okla. 10-21-1-C

For Sale—Studio well equipped in good section of large city. Owner must quit business. Terms and rent reasonable. Address E-1, care of this journal. 10-21-1

For Sale—Leading high-class studio in beautiful city of about twenty-eight thousand, in Middle West. Established and run by great prize winner for about thirty years until death. Great possibilities are awaiting the man or lady who can take his place. Price \$5,500 cash. Address F-3, care of this journal. 10-21-1-C

The Portable Skylight

used by 2,000 photographers in the U. S. Exclusive patented adjustments; Tilting Device, permitting reloading without taking out the pan; Stand without screws to wear out or get lost; case holding entire outfit.

Price delivered \$45.00 — Wt. 17 lbs.
Best spark metals \$1.00 doz. From your dealer or direct. Write for description and how to make money at home portraiture.



O'Neill Photo Company, O'Neill, Nebr.

—Don't miss the ads—they're worth reading, too!—

**THERE'S PROFIT in
PICTURE FRAMES, GLASS
BROMIDE PRINTS
FINISHED ENLARGEMENTS**

*Catalog and price list
sent on request*

D. E. ABBOTT & CO.
Huntington : : : W. Va.

The paper that carries all
of the quality of the neg-
ative, into the print:

ARTURA

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Don't miss the ads—they're worth reading, too!—

VITAVA

The New Paper For Distinctive Portraiture

Distinctive, best describes the unusual characteristics of texture, tone and quality in this new paper. It imparts that atmosphere of quality; that intangible something that helps to give individuality to the portrait.

And it has, too, that other and more specific charm of perfectly rendered tone values, from brilliantly transparent shadows to sparkling highlights—a quality that appeals to one's sense of technical perfection.

VITAVA ETCHING BROWN—Double Weight

B White Smooth D White Rough

K Buff Smooth H Buff Rough

VITAVA ATHENA—Double Weight

M White—O Buff—Old Master Surface

VITAVA ATHENA—Single Weight

F 2 White—F 3 White—Glossy Surface

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

All Dealers'

—————If it's advertised in Abel's it's good————

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 766

SATURDAY, AUGUST 26, 1922

PRICE TEN CENTS
\$2.50 A YEAR



JULY \$50.00 PRIZE *COMPETITION*

OPEN TO ALL

Closing Date September 1, 1922

Pictures must be taken with Meteor Flash Powder or Cartridges, and must have been made prior to July 15, 1922. We will buy the negative of any picture that we may select for advertising purposes even though it may not win the prize. Literature direct or from Dealer.

Meteor Flash Powder

JOHN G. MARSHALL

1754 Atlantic Avenue

Brooklyn, N. Y.

Gross Mail Circulation..... 3,436
Net Sales Through Dealers..... 102
Gross Circulation..... 3,538

**GUARANTEED
NET PAID
CIRCULATION**

3,425
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(Professional Circulation Only)

No photographic studio can be thoroughly equipped with-a line of

HAMMER PLATES

Extremely rapid and with wide latitude in exposure, they produce negatives rich in details and color-value. They are indispensable in autumn field work.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color-values.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th edition)

Hammer Dry Plate Company

Ohio Avenue and Miami St. - St. Louis, Mo.

New York Depot—159 West 22nd Street, N. Y. City

Affa
PLATES ARE HERE

SPECIAL PORTRAIT H & D 500

EXTRA RAPID H & D 400

**CHROMO ISOLAR H & D 250
(NON-HALATION)**

CHROMO ISORAPID H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

—Ask the salesman "Is it advertised in Abel's?"—

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company
Editorial Offices, 421 Caxton Building, Cleveland, Ohio

Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act
of March 3, 1879

Vol. XXX. No. 774

SATURDAY, OCTOBER 21, 1922

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year in advance, TO PREVENT loss or delay by mail, all communica-
in all parts of the world. Subscriptions taken by agents and photographs intended for publication
photographic supply houses and recognized sub- should be addressed to Abel's Photographic Weekly.
scription agencies everywhere. 421 Caxton Building, Cleveland, Ohio.

EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

In Passing By

HANDS Across the Sea. Readers will remember that the P. A. of A. Board officially delegated Pirie MacDonald to present "Old Glory" to the British and French professional associations. That Mac. distinguished himself and honored the Association he represented, goes without saying, and now he makes the following very modest report to the Board which we are privileged to reprint here:

"I want to render a report in the matter of the flags which were presented by me on behalf of the Photographers' Association of America to the Chambre Syndicale Francaise de la Photographie on September 1st in Paris, and to the Photographers' Association of Great Britain and Ireland at the opening of their Congress September 11th, in London.

"In the case of the presentation of the flag in Paris I gave a breakfast at the Hotel des Ambassadeurs, Champs d'Elysee to eleven members of the Council of the Chambre Syndicale Francaise de la Photographie, with M. Chaumie representing the Ministry of Foreign Affairs, and a representative each of the newspapers Les Temps and Le Agence Avace. The flag was received from my hands by the President (M. Nadar) Honoraire and in turn delivered over by him to the President Actuelle, M. Vizzavona.

"The ceremony was short but very impressive and as an earnest of the interest in the matter I may add that articles appeared in the Paris edition of the New York Herald, Comedia, Echo de Paris, Gauloist, Radical, Paris Edition Chicago Tribune, France Militaire, Figaro, Les Temps, Petit Parisien. The officers of the French Society have asked me to convey to you and to our Association their hearty greetings and profound appreciation.

"The English affair took place at the opening of the Congress and I am sure that had you been there you would have realized, as I do, the timeliness of the gift and the enthusiasm with which it was received.

"In closing my report I wish also to add a word of thanks and of gratitude in having been honored with these commissions because in the whole history of the world there has never been a time when the offer of friend-

— "Seek and ye shall find"—in ABEL'S —

ship from the citizens of one country to those of others has been accepted with such genuine feelings of gratitude and it is now our job to live up to the sentiments we have engendered.

Cordially yours,

September 27, 1922.

PIRIE McDONALD."

The British Journal has a very comprehensive report of the London Congress with the speeches of Jack Kennedy and Charles Aylett of Toronto who also attended the congress, besides the various speeches given by Pirie MacDonald. We regret we cannot reproduce them all, but one paragraph from the report will interest our readers:

"The President's address was preceded by the introduction of guests from overseas in the persons of Mr. J. Kennedy and Mr. Charles Aylett, both of Toronto, and Mr. Pirie MacDonald, of the United States. An effective musical programme was arranged, whereby 'The Maple Leaf' was sung in honor of the Canadians, and 'My Country, 'tis of Thee,' in honor of the American. When, later, Mr. Pirie MacDonald handed a beautiful American flag into the custody of the Association 'The Star-Spangled Banner' was sung."



A COMMERCIAL Price Schedule. The promised price schedule for all kinds of commercial photography is issued with this number. Don't throw it away, even you don't do anything but portrait work. The day will come when one of your customers will ask you to do a bit of photography out of the ordinary and you'll be at a loss what to charge unless you have this price schedule handy.

You will note that the prices vary quite considerably in the various localities but an average price can be struck which will be a very equitable price to charge.

We have hopes that the publication of this schedule will tend to reduce underpricing both by those who should know better and by those who are ignorant of the prevailing prices for the various kinds of commercial work. If the profession finds this schedule of any value at all, we shall feel well remunerated for the labor it has involved. The credit for the preparation of this chart must be given to our associate editor, Chas. L.



"Is The Customer Always Right?"

In ABEL'S for September second, we published a letter from Geo. E. Blackford, of Sibley, Iowa, in which he brought up several debatable points of studio practice and asked for information or advice as to the best methods of handling them. We offered \$10.00 for the best answer received. A great many have come in and will be published from time to time, the prize-winner being announced when all have appeared.

By HELEN G. STAGE, THE W. BURDEN
STAGE STUDIO, NEW YORK CITY

The letter of Mr. Blackford does indeed present some very interesting problems—problems pertinent to any one desirous of making their business a commercial as well as an artistic success. It is exceedingly difficult to deal with these problems in a general way, as location, type of trade, class of people dealt with, etc., enter so largely into the question. However, my personal

opinions and experiences in these matters may be of some benefit to Mr. Blackford.

First—I surely do agree with him that a lot of the talk at conventions, etc., of the "Customer ALWAYS being right" is hot air. Particularly do I remember an Eastman School orator holding forth on this subject in such a manner that had I been a man, I am quite sure there would have been a battle royal, right there and then. His whole idea seemed to be that you must

—*most everything worth while is advertised in ABEL'S*—

THIS week we are publishing number 145 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

allow a customer to actually insult you—doubt your honesty—make fun of your work, your character, your sincerity, and then you must smilingly hand him back his deposit, and slapping him cordially on the back, say something like this—"Well, old man, I'll admit I wasn't able to satisfy you this time, but the next time you are in town, drop in again and we will have better luck." Then usher him into your motor, drive him around town and see him off on his train, with another hearty slap on the back and a "See you again, old dear" sort of manner. If you followed this chap's advice, I'd guarantee you'd turn into a first class worm, without even the proverbial

"will turn" in your make-up.

When it is a question of not liking the proofs, I firmly believe that the "customer is always right." They may be the most artistic proofs you ever made—they may be the exact likeness of the sitter—the lighting may be beautiful—the posing also, but if your customer does not like them—no matter what the reason—what is the good of your finishing them? If she can point out any particular defect that you know you can remedy—a stray hair, a disagreeable high light, or something like that—all right, tell her so and either show her a new fixed up proof or one finished print, so she can see if she likes it; otherwise,

YOUR PHOTOGRAPH

Perhaps you will use at Christmas time "the gift that only you can give."

Perhaps you will join the crowd coming to my studio during December.

Perhaps you do not know proper co-operation is more important than the price you pay.

Perhaps you do not realize how much better I could serve you now.

Arrange today for an appointment.

MILTON HELM, Photographer

MOUNTAIN HOME, IDAHO.

ere's one in the typographical style of the well known Eastman Kodak "Photographer in your Town" campaign. We think the "Perhaps" could be well omitted and the occupy made more forceful.

—Tell the dealer you "saw it in Abel's"—

give a re-sitting and give it PLEASANTLY. If you accord a re-sitting and at the same time show evidence of your real feelings (Certainly—a re-sitting makes a grouch out of any photographer)—you MAY get your order, but you certainly will get no advertising out of it—she never will become a constant customer of yours, and it has cost you just as much in dollars and cents to make a sitting in a peeved manner, as it would in a pleasant one.

All this presupposes a decent and courteous manner on the part of the customer. Fortunately, in all my eighteen years of business, my clientele has been such that whether pleased or not pleased with my work, their attitude has always been extremely courteous to me, but had any one of them ever become in the slightest degree abusive, or sneery, or palpably unfair to me, I would, with great dignity and courtesy, return their deposit, destroy the proofs in their presence and tell them they must consider the transaction closed—that it was very evident any business deal between us would be out of the question.

In such a case, the question of any money I might lose would become a very minor one, as compared with my loss of dignity and self-respect.

If a customer refuses to take the finished work on the ground that it is not as good as the proofs, I immediately have my secretary get the proofs out of my files—and then request the customer to point out to me just exactly in what way they differ from the finished work. I have had a few instances where the customer was perfectly right—my retoucher had over-retouched and I had not noticed it—so I made the entire order over after the plate had been fixed, and apologized most sincerely for any trouble I may have put the customer to. In the cases where the customer was unable to point out the difference, I have always found them willing to acknowledge it; and then if the feeling of dissatisfaction still persists, I have suggested printing them over on a softer or harder paper, as it was perhaps just the GENERAL effect they were disappointed with. No matter how I eventually adjusted the matter, the customer went away feeling that I had done everything in my power to be fair and just and to please him. A little money lost in a case like this, often results in a greatly increased patronage. I figure that not one person in a thousand wants to make a fuss just for the sake of the joy they get out of being nasty, therefore the other 999 really feel they have cause for complaint and it is up

to you to adjust the matter as pleasantly as possible, thus retaining their patronage and good will.

As to proofs being sent—no order received and your repeated letters meeting with no response—there isn't very much you CAN do. Phone, if possible—I find a phone conversation much more effective than letters. If this brings no result and you have received a deposit on the order—just consider yourself lucky that at least your initial expense has been covered. If you have not received a deposit, bill them, somewhat as follows:—

To services rendered in making Ten negatives and proofs from same.....\$10.00 or for whatever you think would be a just service charge. Sometimes—if the person is fair minded—I get the ten; when I don't, I simply accept the loss with as much grace as I can muster, and consider the matter closed.

As to deposits—if I know the customer well, I don't mention a deposit—if it is a stranger, I ask a deposit and generally receive it without any trouble. Sometimes, a customer will say they did not know it was customary and therefore haven't the money with them. In this case, I VERY SMILINGLY (to relieve any embarrassment they may feel) say "That's perfectly all right—just send me your check when you get home." Generally I receive the check the next day, but whether I do or not, the proofs are sent out, just the same, as what would be the use of holding back the proofs and running the risk of antagonizing the customer and never receiving the order, when you have already made the negatives?

As my trade is very high class—the type of people having charge accounts at the best stores, etc.—I deliver all orders as soon as finished, with a bill, and trust to their honesty. In exceptional cases (where I know absolutely nothing about the customer) if after notifying them to call, the pictures are still left on my hands, I send them anyhow, figuring that with the pictures in their possession, I have at least a chance to get my money—sue them, if necessary—but with the pictures undelivered, I could only take them out of the mounts, and the rest of the order would be a dead loss. I cannot be too emphatic in saying that it is far better to get the pictures in the customer's hands and then trust to their honesty. My losses have been very small, tho fully 90% of the business are charge accounts. Of course, one must use a little discretion and tact in this matter, as in all others.

Other Photographers' Studios.

No. 33

John T. Berry Studio, Louisville, Ky.

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures will show studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



The upper picture shows the possibilities to be found in old buildings, if remodeled with some attention to the distinctive, or picturesque. Of the three remodeled houses shown, the one in the right is occupied by the Berry Studio. Below is a view of the reception room. It looks attractive, and yet, to our minds, somewhat bleak. Also the ornate, screen, armchairs, and table do not seem to be in keeping with the general decoration of the room and certainly are not in harmony with the wicker furniture which also appears in the picture.

Southwest Photographers Club Held Annual Meeting

THE third Annual meeting was held in Wichita, Kansas at the Reed-Pottenger Studio, October 1st, and 2nd, 1922. The first day was devoted to a social with a banquet and get acquainted meeting in the evening, after which the evening was given over to round table talks and general discussions.

Monday, October 2nd, was given over to a talk by the Secretary of the Wichita Board of Commerce. Following were demonstrations in negative making by Earl

Shelly and Will Murphy, print criticism, demonstrations and regular business meeting. The following officers were elected: George B. Cornish, President, Frank M. Johnson, Vice-President, Miss Nina M. Martin, Treasurer and Harry W. Robinson, Secretary.

The Club presented the Reed-Pottenger Studio with a beautiful mahogany and cane chair, as an appreciation of their hospitality to the Club.

Number in attendance 35. Invited guests were Mrs. Lida Squires Fay, Chas. Kraus, Earl Shelly, and Will Murphy.

H. W. Robinson, Secretary.

—Don't miss the ads they're worth reading, too!—

SPLASHES FROM THE MELTING POT

BY
ALBERT JAY COOK
SEC'Y. PHOTOGRAPHERS' ASSOCIATION
OF AMERICA
SEWICKLEY, PA.

The Advertising Campaign—Will You Help?

We are going to ask something of the members again this week. A few days ago a letter was mailed from this office by President Diehl to manufacturers and dealers in every part of the United States and Canada asking for subscriptions to the \$100,000 advertising campaign fund. The P. A. of A., needs only \$25,000 more to put on this national campaign in the interest of every photographer, manufacturer and dealer in the two countries named above.

Will you, if opportunity offers, inquire or write to your stockhouse or dealer, explaining to him the importance of this matter and asking him to give it his closest attention and consideration so that in the interest of all we may obtain the necessary funds?

President Diehl wishes to thank those who have already done this as reports that are coming in indicate that there is activity in all parts of the U. S. and Canada by the members on behalf of the campaign.

Postal Skirmish Rages Unabated

Returns are coming in from Congressmen on the matter of changes in the Postal Regulations for which the P. A. of A., is fighting so that photographs regardless of their weight may be classified properly as fourth class matter.

The following Congressmen have aligned themselves with our organization and have stated that they will support a bill incorporating the changes we desire:

Hon. M. Clyde Kelly, Post Office and Post Roads Committee, Pa.

Hon. Halvor Steenerson, Chairman, Post Office and Post Roads Committee, Minnesota.

Hon. M. A. McLaughlin, 4th District, Nebraska.

Hon. Oscar E. Keller, Minnesota.

Hon. Stephen G. Porter, Pa., (with the proviso that the proposed bill would not be so amended on the floor of the House as to alter its real purpose.)

Hon. John F. Carew, N. Y.

Hon. Eugene Black, Texas.

Hon. Francis F. Patterson, Jr., N. J.

Hon. Henry B. Stagall, Ala.

Hon. Frank Murphy, Ohio.

Hon. Thomas S. Crago, Pa.

Expression of the general sentiment of the Congressmen so far heard from is contained in the following from Congressman Patterson of New Jersey:

"Receipt is acknowledged of your favor of the 5th instant and answering same I beg leave to state that when the legislation referred to is reported to the House, I will be very glad to support the same; . . . I think the Committee on Post Offices and Post Roads will report the matter for passage in the House."

We have a fine letter from H. E. Hill, Fort Pierce, Florida with regard to the present regulations inclosing a copy of letter he forwarded to F. S. Coleman, Garden City, Mo., who helped stir up this hornet's nest of Congressional activity. It is a bit too long to publish but it surely explains details of the postal regulations, with tables, insofar as they effect photographers. A copy will be mailed to any member who wishes it, upon request.

Further data on the condition of affairs with Congressmen next week.

Wants Advertising Pamphlet Service

Two suggestions of practically the same type came to the office some days ago, one from George Graham Holloway, Terre Haute, Ind., new president of the O. M. I., Amalgamated and the other from W. B. Neuells, Plymouth, Pa.; and they surely look good. Mr. Holloway writes in part:

"The inclosed radio talk might interest you. Would it not be a good idea to sound out the fraternity about buying these folders and putting them out amongst their trade? The forms are all set up and they could be furnished in large lots at a very reasonable price. For photographers outside the Daguerre Club of Indiana (for whom the pamphlets were issued) that part could be left off and the photographers' own business card inserted."

Mr. Neuells, on the same, line, writes:

"It has occurred to me that a nice little

—Ask the salesman "Is it advertised in Abel's?"—

copy of a booklet of mailable size would be a very good thing in advertising photography at different seasons of the year. Such a little book could contain a dozen or more pages telling the people how to dress, what to wear, what time of day is best for children to be brought to the studio. . . . Describe the difference in the old and new photography with perhaps a nice little story explaining the difference in the making of good and bad photographs and the reason for the higher cost of good ones, etc.

"This would be too expensive for the average photographer but if the Association would get up say two or three different styles of such little booklets for the members of the P. A. of A., I feel sure that most of them would want anywhere from a few hundred to a thousand or so, with which to advertise their studios. Don't you think they could be made quite cheaply enough?"

Pamphlet and folder booklet advertising by mail is and has been the most extensively used method of mail-advertising and will bring wonderful results particularly—and remember this—if the booklet or pamphlet is artistic in form, make-up and material. Well edited and artistic material of this kind is a thing of beauty and joy forever; but cheap, badly printed matter does a hundred times more damage than it costs.

There is no question but that if enough of our members were favorably inclined toward the above suggestions that these booklets and pamphlets could be prepared and distributed by the P. A. of A., in the manner stated.

For instance a Spring, Easter or graduation booklet and another for use prior to the Christmas season. These could be gotten out as Mr. Neuwell suggested, with a variety of covers though, naturally, this would increase the cost. The Spring booklet could be framed with an Easter cover; a June graduation cover and a general cover—the reading matter to be such that the covers would not effect it. A frontispiece or something similar could be left blank for the photographers' business card.

Printing of these in lots of 10,000 or over would materially decrease the cost and with a slight percentage added by the P. A. of A., for handling, the price would be very reasonable.

Of course, before the P. A. of A., could go to the expense of making up material of this type the orders would have to be filled in advance so that a large and useless stock would not remain in the office.

We have received some fine little booklets lately and would appreciate any that are sent in. Let us know what you think of the above idea and in the meantime the matter of prices will be gone into and a real basis of figuring arrived at.

With A Portraitist In The Studio

(Under the above title is appearing in the "British Journal" a series of papers by a professional portrait photographer of long experience, Mr. J. Effel, whose aim in writing them has been to give to the studio portraitist, as far as possible, the kind of help which he would obtain by the personal guidance of a competent portrait photographer by his side at the time of posing and lighting the sitter. Such as are suitable we shall take the liberty of reprinting.—Ed.)

II.—THE BUST PORTRAIT

NOW, George, we are to consider every factor in the production of a portrait from the filling of the holder to the drying of the negative. And that reminds me. Yesterday, when you were filling the holders of one camera, I saw you run your hand over the film of each plate, the object, I believe, being to take off dust. Nearly every photographer does some caper of this sort, rubbing the plate with his hand, or a camel-hair brush, blowing on it, or knocking the edge on the bench. Think a moment of the dusty changing rooms you have seen, and of the conditions prevailing in a plate factory, and then ask yourself if the plates are not more likely to be dust

free when newly taken out of their wrapping paper than after an assistant pawing at them in our dark room. I have known an old hand open a new box of 8x10 plates, very carefully dust each one, then fill them into holders that had not been used for months! This plate dusting is a superstitious survival, and should be discontinued.

We are first going to devote our attention to the head and shoulders or bust portrait. In a sense it is the simplest of all portraits, the artist having to consider so little of the figure, but for the same reason the attention is concentrated on the face, and one has, therefore, to be more exacting with the lighting and expression than in a portrait where the interest is more general.

SPLASHES FROM THE MELTING POT

BY
ALBERT JAY COOK
SEC'Y. PHOTOGRAPHERS' ASSOCIATION
OF AMERICA
SEWICKLEY, PA.

Congressmen Asked for Their Stand

All members of the United States Congress, 430 of them, have been requested to inform this organization with regard to their stand in the fight which the P. A. of A., has been waging for a change in certain of the postal rules and regulations. Early in September I took up the matter of parcel post rates and classification of C. O. D. matter which works a hardship on photographers, with Hon. M. Clyde Kelly, member of the Post Office and Post Roads Committee in Congress and personally known to me. He is carefully digesting the information contained in communications from the Post Master General's Office and will be heard from before the next issue of the P. A. of A. news, we confidently expect.

Part of a letter to Mr. Kelly follows:

"Knowing from previous personal experience how you make the fur fly when you get started, I wish you to present the Bill which the P. A. of A., is fostering, incorporating the changes in the postal regulations as desired by the members of this organization. If you will send me the form of a similar Bill, I will prepare the data and shape the things up as we would surely like to have it presented at the next session."

In this connection, I feel sure that the membership and photographers in general will be anxious to see some of the answers received from the House members in this matter and, as space will permit, we will publish some of them. It will be a case of picking the best ones as there will, or should be, many hundreds received.

As was stated in the last issue all photographers must get behind this Bill, if we can get it before the House, in a concerted effort to go over the top with it. We will notify you through this column when it will be up to you to bombard your own Congressman with plenty of reasons why the changes should be made.

Schoch Wants Honor Roll for All Heroes

Commenting favorably on the Estep Memorial at Winona Lake, Geo. Schoch, Sebring, Ohio wants to arouse interest in a

memorial to all photographers who lost their lives in the War, whether engaged in the practice of photography in the service or not:

"While Ralph Estep undoubtedly deserves to be and should be remembered by all of us, we must not forget that he is not the only photographer who made the supreme sacrifice during the World War. I don't know whether you had the same experience as the writer of this, but I know that most professional photographers were not engaged in this work during the war.

The purpose of this letter is to arouse interest in similar cases where photographers or their close relations, who were interested in the profession, gave their lives for our country.

In writing this letter I am responding to the wishes of several ex-comrades—professional photographers—who would like you to take this matter up."

I sure did find out, Schoch, or it seemed that way anyhow, that very rarely was a man placed on the kind of a job he could really handle in the Army. Why stenographers should be put to work shoeing horses and vice versa I don't know. Was it the soldier's fault or the Army's?

The suggestion that an honor list be made up of photographers and those closely related to them and interested in the profession, who answered the call of honor, duty and patriotism and lost their lives is extremely commendable. I will consider it a favor and a duty to take this matter up and will only be too glad to receive information from all possible sources on the matter, with a view of arranging in the future some memorial which will reflect the deep feeling of reverence and honor that is due the memory of those who answered Taps.

An Apology to Miss Daisie B. Chapell

Through an error—one of those slips that we all make—the name of Miss Daisie B. Chapell, of Chapell Studio, Stockbridge, Michigan was omitted from the list of active members in the Annual. She says in her letter: "I have been a member for a

It lasts longer, goes further,
produces prints of greater
brilliancy and quality.

ELON

We make it—we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

— — — Read the ads—they're worth while — — —

the way, George, don't ever get into the way of thinking that only with well-dressed, handsome subjects can artistic pictures be produced. Even a third-rate artist could get a picture of Mary Pickford, but the little shop girl, who fancies herself as a rival to Mary, looks for, pays for, and ought to get something that will show off her charms to the best advantage. Practice selection, and you will be surprised at the beauties you will discover in the commonplace.

Mr. Black has a poor chest. He doesn't want to immortalize this fact, so we will give him all the breadth that we can. Just as he sits there in the chair will do. The arms are too close to the body, giving a sense of weakness. Look always for this in your sitters, women as well as men. Get them to stick out the elbows a little, and when the lines of the arms slope outwards the figure is greatly strengthened. If we were to take Mr. Black looking to the front it would be necessary to turn his shoulders away slightly, as nothing looks more wooden than a portrait with head, body and eyes all in the same direction. I decided against the right side of our subject's face because his mouth droops more at that side and his cheek is sunken in from the loss of teeth. Turn your head slightly away from the light, Mr. Black. The longer the neck, George, the more one may turn the head. There are two ways of shortening a neck—turning the head as much as possible without strain or heightening the camera. A stout, short-necked person should never be turned much, and the camera should be lower than usual. A great fault with busts is a too high camera. As we turn Mr. Black's head you will see the broken line of the bad cheek silhouetted against the background. Keep turning until you lose this as much as you can. Mr. Black's face is not one for profile treatment, the head and nose are shapely, but the chin is weak. There, now, I think we have a point of view that would give his friends a "speaking likeness," but there is not sufficient light. We will consider that problem.

Think of the face as a physical geography map and try to render all its hills and dales and different planes (a subtle pun there, George) so that your picture gives the feeling of roundness and "stereoscopic" effect. Remember that the camera is limited, having only one eye; I would again say in respect slightly exaggerate your effects in lighting to make up for the inevitable loss. Most bust portraits have too much light. One can retouch the face with light and take all the character out in the

studio, with bad lighting, just as an incompetent retoucher does on the negative. When you consider that about two square feet will cover the interest in a bust, you will see this. Mr. Black has hollow cheeks; if the light is too much from the side there will be an exaggeration of this defect, too much front light, and his cheeks will be unnatural. If you wish good "modelling" in your work be very sparing with front light. A negative with the hollows and lines over-accentuated can be considerably modified in the retouching, a negative where all the features are reduced to one plane is hopeless.

Think always of the age and disposition of your sitter. Mr. Black is not a young man, and doesn't want to look like one, but although age has left her mark on his face, he wants to look his best. Flattery is good business, but it must be used with discretion, for few intelligent persons wish to look like wax figures. Now look at Mr. Black's head. Men of our age, when their hair is thin and grey, are apt to be sensitive. Top light shows us at our very worst. Keep the light low for your subject. Just a moment, George, till I make my meaning clear; let in a good streak of top light and see the billiard-ball effect of the forehead, and also notice how the small chin is in shadow and looks even smaller. This is the exact wrong lighting. Keep careful watch over the effect while I readjust the blinds. See how the chin comes out, the head loses the dome effect, and the wrinkles are less like street-car tracks. You can soon learn to "retouch with light" by regarding a sheet of corrugated paper and noting the shadows cast by the wrinkles, in different lights, with the lines perpendicular at one time and horizontal another.

Well, there we have our respected foreman ready to be "operated" on—horrible word that, George, I wish someone would invent a better. Do you suggest any modification of the scheme? A little too dark on the shadow side? Glad you mentioned that; that shows observation. Now it is a trifle dark on the far side, but I did that purposely. So far we have made no mention of the background, contenting ourselves with the screen that was last in use. Yet the tone of the background plays a part in the composition that cannot be ignored.

The essential function of a background is to afford contrast to the figure, but it can also be used to hide unpleasing features. Take a completely bald head, place behind it a black screen, and you have a monstrosity. Take another of the same subject, with a ground as near the tone of the head, so

D *Professional* DEFENDER

for

PORTRAIT PRINTS IN BLACK TONES OR SEPIA

'The *Professional Defender* user knows that he can produce rich blacks pure platinum tones, or flawless sepia with equal readiness.

This is one of the qualities on which he selects *Professional Defender* for fine portraiture.

*Ask for
"The Book of Defender Papers"
through your dealer or direct*

DEFENDER PHOTO SUPPLY CO., INC.

ROCHESTER, N. Y. OR BRANCHES

—When in doubt—consult ABEL'S—

ner as possible, in fact I am really writing for those workers who, skilled enough on the technical side of photography, don't know how to improve the artistic quality of their work. Knowing that, in these days very few portraitists can afford to take many positions in an endeavor to satisfy a client, I have constantly kept in mind the man who has to get twelve pictures out of a dozen plates, and satisfy twelve different sitters. I will endeavor to coach you up to a point when you will be able to "weigh up" a subject at once, and, without any fumbling, select the most suitable point of view, the most appropriate lighting, the general tone of the picture.

"But doesn't that make for the stifling of all individuality?" I think I hear you say, and I may be told that a work of art cannot be constructed as a table might be by a joiner after consulting a book of rules.

Well, as it is just this wearisome sameness of "the usual thing" that I am trying to kill, it is unlikely that I would wish to destroy initiative. All I claim to do for the student who desires to create a work of art is to give him in as concise manner as possible, those methods of artists in figure drawing, and painting which are applicable to photography. I am certainly nothing of a dogmatist. I believe with Bernard Shaw that the golden rule is that there is no golden rule. We frequently hear that genius breaks all laws, but a close observation of their works has shown me that men of genius were invariably masters of the rules of their craft to which they closely adhered. Now no teacher, whatever his system, can make an artist of one devoid of feeling, but, assuming that the young photographer I am addressing has a modicum of taste and some appreciation of beauty. I can help him to get more joy out of his work as well as more profit.

To begin with, we all make our portraits by method. We have fairly definite ways of taking a clergyman, a soldier, a lady in evening dress; and when it comes to physical differences we are also pretty definite, both as to what we wish to show and what we wish to conceal. The well-dressed lady with a classical figure suggests a full-length standing, a simple pose, and an absence of accessory. We know that the stout, ungainly person looks worse sitting back in an arm-chair, for we want to give the impression of length not breadth. We instinctively over-expose the very freckly face, we never take the man with protruding ears full face, and so on. I merely wish, then, to extend the principles on which you already work,

so that you may be thoroughly equipped for any problem that may confront you in the studio.

The broad distinctions I have instanced are obvious enough, but when we have to deal with types not strongly marked, of very ordinary looking individuals who defy accurate classification, the problem of selection becomes more complex. It is said with truth that to do more one must *be* more. Certainly in photography to do more one must *see* more. Quite two-thirds of the whole art of portraiture consists in seeing what there is to be featured; no degree of skill with brush or camera can compensate for deficiency in this respect. Get into the habit of accurate *observation*. Keep constantly regarding the people you come into contact with daily. Notice the old man sitting opposite you in the car; see how the blink of sun gives a fine "Rembrandt" light to his face, and think how that effect can be reproduced in the studio. See that comfortable motherly-looking creature with her hands clasped awkwardly on her lap, and note how, with a slight turn that would not interfere with the naturalness of her attitude, the hands could be rendered far less obtrusive. Observe the dress, the demeanor, the mannerisms, as well as the figure and features of your friends. Keep constantly looking for something different, even in the most commonplace of persons, and you will be surprised at the infinite variety you will find.

Above everything else study expression, and try to forget the conventions of the studio. Look at the fond mother goo-gooing to her baby. Is it fair to complain if she doesn't like the "still life" group of a professional, and prefers the little snap taken by cousin Tom when Sunnum's was trying desperately to pull off Mumma's beads?

Let us realize quite frankly that the amateur—even the merest beginner—has this advantage over us, that his portraits are of his intimate friends, that the subjects are seldom posed, are not dressed up for the occasion, and are frequently taken without their knowledge. Small wonder, then, that a large percentage out of the multitude of snaps have an enduring charm. Looked at in the proper light, the slight "pull" that the amateur has over us should lead us to the scrapping of the artificiality that still clings to most studios, and help us to realize that *the production of a likeness is the first duty of a portrait photographer to his client*.



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HALOID PORTRAYA *for DISTINCTIVE PORTRAITS*

It is easy to be different and distinctive with such splendid papers as Parchment Antique, Fine Fabric Linen, or Texta.

*Write for our pamphlet
"Suggestions for Seasons' Portraits"*

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NEW YORK OFFICE
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BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 220 Post Street

HALOID

—Read the ads—they're worth while—

To put a little method into my own philosophy, I will now ask you to suppose that I am instructing a young assistant. George has served an apprenticeship, and is a capable general assistant, but his knowledge of operating is merely the ability to "take a negative in the absence of principle." George has no art training, but has a keen appreciation of beautiful things, a love for his work, and a keen desire to make good. George and I will now proceed to the studio, and the practical work of taking photographs for the public.

(To Be Continued)

Who Is The Most Popular Salesman On The Road

DO you know? If so, shoot. We want to get the opinion of our readers on this.

There are probably no exceptions to the rule that all the boys on the road are popular, but some one man is more popular than the rest of them and if our readers will help us to find that one, we will present him with a handsome traveling bag with our compliments.

The traveling or city salesman is the connecting link between the photographer and the dealer or manufacturer. He can make or mar friends for the house he works for.

The popular man is the one who always carries the smile of good cheer, who is optimistic and refuses to see the wrong side of things. He is helpful and ready to give council when it is needed or asked for. Sometimes he steps in, after hours, rolls up his sleeves and wades in to help a customer out of a hole. He usually has a fund of useful photographic information because he keeps in touch with things, reads the journals and keeps up-to-date. He is the one who doesn't bother a customer when said customer is busy and he does not try to oversell his man, but on the other hand sees to it that his customer is properly provided with the needed things.

The popular man is not always the one who has the biggest line of new stories to tell nor yet the one who hands out the most cigars. He is self-reliant, non-assertive and efficient.

Now who in your estimation is the most popular man who calls to see you?

To find out we will print the accompanying vote each week until the issue of Nov. 14th. Fill in your nominee and mail it to us by Nov. 20th. The award will be made on Dec. 23rd on the basis of the votes received, the one getting the most votes be-

ABEL'S PHOTOGRAPHIC WEEKLY
CLEVELAND, OHIO

*In my opinion Mr. Co.
selling for the
is the most popular salesman.*

*(signed)
(city)
Oct. 7, 1922*

ing considered the most popular salesman.

We shall not send extra copies of this journal to any one for the purpose of gathering more votes as we want this to be a legitimate expression of opinion on the part of our readers and to sell copies of *ABEL'S* with votes in them would nullify this purpose. Anyone could buy up a number of copies and flood us with votes. Anyway we never print more copies of *ABEL'S* than we need for our subscribers each week. So please do not ask us for extra copies or send money for them.

And remember, this is for salesman only—not for demonstrators. We shall endeavor to locate the most popular demonstrator when this little affair is over.

So fill in this blank and wish your favorite salesman luck.

New York Commercial Men Hold Monthly Dinner

THE Commercial Photographers' Association of New York gathered around the festive board for their 74th Regular Monthly Meeting and Dinner (the first of the fall season), on Friday evening, September 15th, 1922, at the Cafe Boulevard.

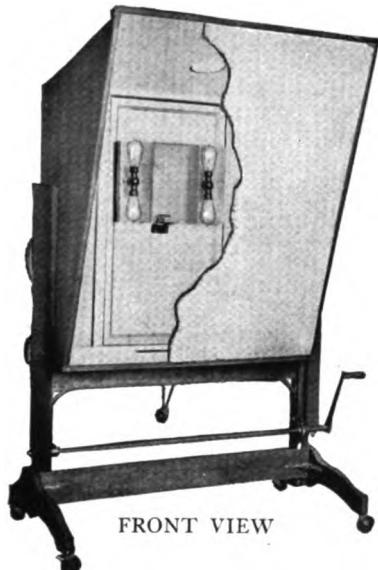
The Entertainment Committee made a brief report covering The Annual Outing and Shore Dinner—held on Friday evening, July 21st, at Shanley's Pelltree Inn, Pelham Road. There were eighty-two present. After a very enjoyable dinner, the dancing started, and continued until midnight. A very delightful evening was had by all.

While the memories of this Shore Dinner still linger, the Entertainment Committee has started plans for a Halloween Party. Funds were voted the Committee, and they were given power to act; therefore all are looking forward to another very pleasant evening soon.

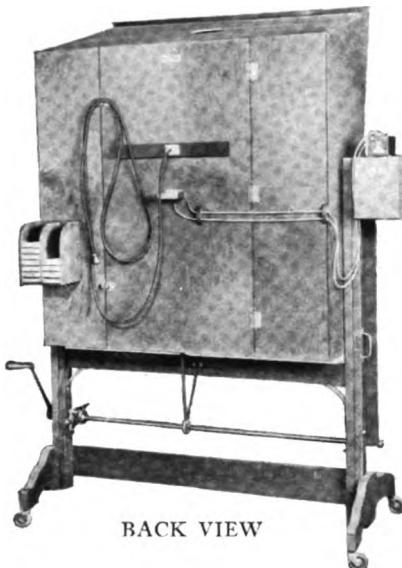
The fall season has started with a good

—When you answer an ad, say you "saw it in ABEL'S"—

Victor Studio Flash Cabinet



FRONT VIEW



BACK VIEW

A Combination of Electric and Flash Lighting

THE Victor Studio Flash Cabinet, making every exposure in 1/35th of a second, is ideal for photographing little folks and nervous women. Such work requires a soft and instantaneous exposure light, plus perfect control.

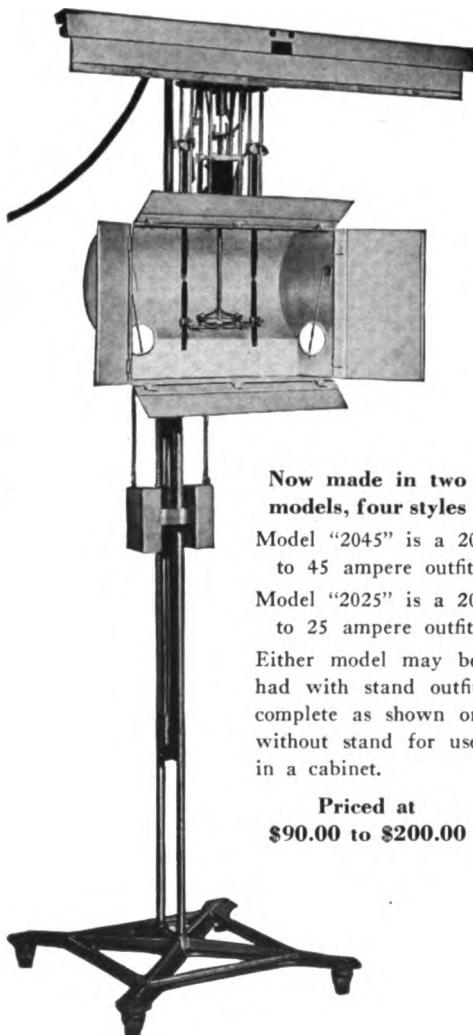
The Victor Studio Flash Cabinet is fitted with electric lights arranged in such a manner as to show on the subject the same lighting the flash produces, as well as giving proper focusing light. Being adjustable in both height and angle, any direction of light may be had.

The small amount of smoke resulting from the flash is confined to the cabinet and condensed into ash. The necessary flash is small and will not startle even the most nervous subject. Installation, operating and maintenance expense is much lower than any other artificial light.

Sold on a guaranteed money-back basis, and may be had on our easy payment plan. Full particulars, illustrated descriptive literature and actual photographic samples of work produced, gladly furnished on request.

JAS. H. SMITH & SONS COMPANY
3540 Cottage Grove Avenue, Chicago, Ill.

**THE PERKINS
"HI-POWER" TWIN ARC**
"THE LIGHT THAT NEVER FAILS"



Now made in two models, four styles

Model "2045" is a 20 to 45 ampere outfit.

Model "2025" is a 20 to 25 ampere outfit.

Either model may be had with stand outfit complete as shown or without stand for use in a cabinet.

Priced at
\$90.00 to \$200.00

Let us tell you more about both of these models which have six distinctive features of light control including the new adjustable diffusing discs for low-keyed lightings.

See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave.

Youngstown, Ohio

attendance, and four more applications for membership were referred to the Membership Committee for investigation and report at the next meeting.

They have been very fortunate in that they are to have the entire Commercial Exhibit of the Eastman Kodak Company as it was shown at the Kansas City Convention, loaned to them, and the Exhibit Committee has made arrangements to hold this Exhibit at the Hotel Pennsylvania, on Friday, October 13th. Invitations are to be printed and distributed to all members so they can invite their customers and friends.

In addition, this society is working out details of a Window Display. The members were urged to send in one, two or three pictures to the Committee, these pictures to indicate their particular lines of work. These pictures will be mounted, labelled and placed on view in some window on Broadway, where the general public may view them. This plan, it appears, will no doubt work to the advantage of all concerned.



Handle With Care

THE successful manufacturer and jobber of manufactured goods, soon learns that if he desires to get a good price for his product it must be properly packed or cased, and his salesmen handle the goods as if they were worth money.

If you step into a jewelry store, you will find that often the desired ring is taken out of a case with a plush background, so that the surroundings of the ring carry to the mind of the purchaser "value."

A short time ago a fruit dealer told the writer that if he opened a box of fine oranges and took the wrappers off he would have difficulty in getting a dollar a dozen for the choice fruit. But, where he only opens one or two and leaves the others in the case, wrapped in the paper with the name of the grower printed on the same, and allows the customers to come in, take out the fruit themselves and remove the paper, they willingly and unhesitatingly pay the price of \$1.00.

Now, let's apply this to the photographic business. The manufacturer who sells photographic mounts or any other accessories, comes to the dealer with samples. If he brings these samples wrapped in a piece of old brown paper and throws them down on the counter, the dealer immediately thinks the price is cheap, that they are job lots, etc. While on the other hand, if these samples are brought to the dealer carefully

—Patronize the advertiser—he is responsible—

The paper that carries all
of the quality of the neg-
ative, into the print:

ARTURA

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Ask the salesman "Is it advertised in Abel's?"—



CRUSEY PHOTOGRAPHIC PRINT WASHER
WITH SECTION OF TANK CUT OUT SHOWING
ACTION OF WATER AND BASKET REVOLVING

Style	Price	Diameter in inches	Capacity $3\frac{1}{4} \times 5\frac{1}{2}$ prints
14	\$21.00	16	200
20	\$30.00	22	500
30	\$50.00	32	

The Crusey Photograph Print Washer

Buy a Crusey and bank the difference. For washing any kind of photographic prints. The best results for less money. Requires only moderate water pressure.

The basket is removable and operates on brass bearings; the speed of the basket is governed by changing the angle of stream or water pressure thus keeping the prints separated.

SOLD THROUGH YOUR DEALER

Manufactured by

ELMER CRUSEY
SIDNEY, OHIO

Size of prints Washed	Shipping Weight
8 x 10	20 lbs.
12 x 14	30 lbs.
16 x 20	60 lbs.

encased, ready to show to the dealer, every mount having been looked over before, the easel mounts creased so they will stand up properly, they look more money and have a better appearance. Following this along, the salesman takes the mounts and he too should show them to the photographer to their best advantage so the photographer can see them as he should show them to his customers.

Just stop and think a moment. We know many studios who have an old-fashioned glass show case on the counter, and in this

are thrown all sizes, styles and kinds of mounts and pictures. It has been used for this purpose anywhere from fifteen to forty years, and if the truth was told we may find some of the mounts manufactured twenty-five years ago. There is nothing attractive about it. The value of the mounts do not show, and the customer immediately gets the idea that the studio is making cheap pictures, because they take no pains in arranging their showcase for showing the same.

Even the coal man, and we must acknowledge that the handling of coal is about the dirtiest job there is, will go into the yard after he has received a shipment, and place in his office or outside the door big, clean, bright looking lumps of coal to attract the attention of customers. In the mind of the customer these pieces of coal place a value on it which they would never think of if they had looked at a pile of slack.

Going back to the mount situation—the salesmen for the dealers should handle these mounts with the greatest of care, and what we say of mounts applies to all other goods such as frames, samples of all kinds, etc. The photographer too should handle his goods in a way that will attract the at-

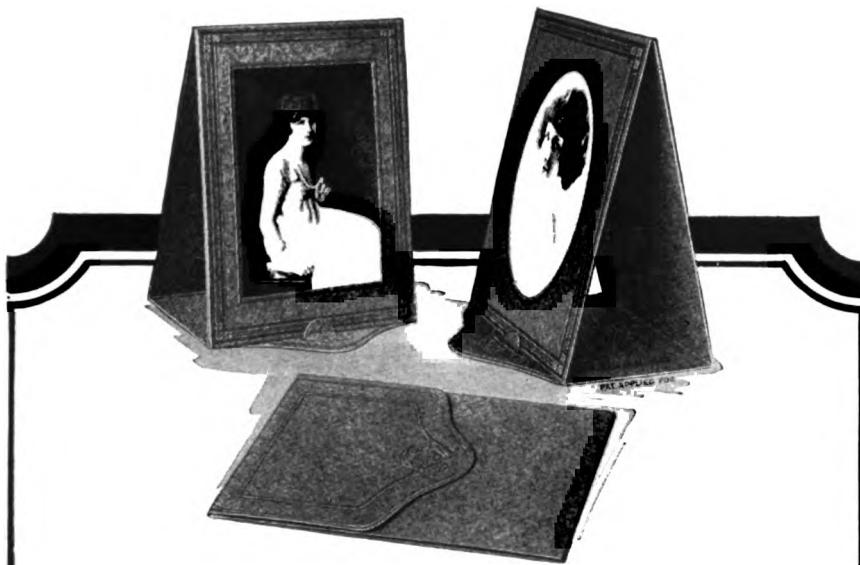
"Fully Equipped"

To Repair Shutters and Cameras
Send them to us. All workmanship the best and
fully guaranteed.
ROCHESTER PHOTOGRAPHIC
SHUTTER REPAIR COMPANY
1234 Clinton Ave., North Rochester, N. Y.

THE STRUSS PICTORIAL LENS

In glass or quartz
M'fd by Fred'k W. Keasbey, Morristown, N. J.
Your dealer, or
DUNN, the Lens Man, Sole Distributor,
22 East 30th Street, New York

—Advertising increases sales—therefore, reduces production costs—



THE NEW PORTLAND EASEL

(A Collins Quality Mounting)

THE PORTLAND retains every good feature of previous easels and avoids all of their defects. It is sturdy, rigid and perfectly poised. It will not buckle and is so constructed that every exposed surface carries a uniform finish, presenting the same satisfying appearance from any angle.

The Portland easel folder is unobtrusive but beautifully designed in gray and brown.

This is the ultimate perfection in slip-in folders.

Oval Opening	Square Opening	Folded Size	Opening	For Photo	Per 100
46-O	46-S	5 7/8 x 8 1/8	3 5/8 x 5 5/8	4 x 6	\$ 9.75
57-O	57-S	6 3/4 x 9 1/8	4 1/2 x 6 1/2	5 x 7	12.50
58-O	58-S	6 7/8 x 10 1/8	4 1/2 x 7 1/2	5 x 8	14.50

*Ask your dealer's salesman to show you the full line
of COLLINS EASEL FOLDERS.*

A. M. COLLINS MANUFACTURING COMPANY
PHILADELPHIA, U. S. A.

—When you answer an ad, say you "saw it in Abel's"—

Put the Colors of Nature In Your Pictures

It's easy to tint photos or snap shots with the old reliable

PEERLESS TRANSPARENT WATER COLORS

The original colors put up on films, or paper leaflets.

They are self-blending; no others are.

A novice can learn to use them in ten minutes.

The best system of "color photography" ever invented.

At the leading Photo Supply and Art Stores, or direct from

JAPANESE WATER COLOR COMPANY

ROCHESTER, N. Y.

HAVE YOUR LOCAL VIEWS MADE INTO

POST CARDS

Platino, Brown, Sepia, and Hand Colored

FINEST AMERICAN MADE

THE ALBERTYPE CO.

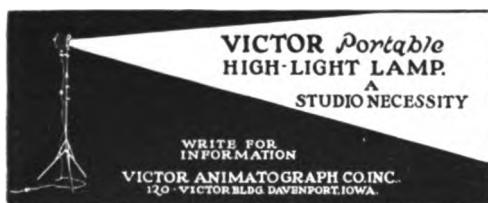
BROOKLYN, N. Y.

tention of customers. A framed picture in a studio, if properly framed and kept clean, will no doubt attract the attention of customers, but an old picture in an old frame will not sell enlargements of any kind, or frames. Clean out all your showcases, throw away all your old mounts, put in just a few samples of the latest design, arrange them in a way that will attract attention, and you will make your pictures look from \$2.00 to \$5.00 a dozen more than the price you are asking. If you are sell-

ing easel mounts and have some convenient, you can slip a proof of the customer into the easel and stand it in front of him, but fix the easel so it will stand correctly.

Let us go further—your furniture in the reception room, your apparatus in the operating room, everything should look its very best all the time, and when you handle it, especially in front of a customer, handle it with care. Keep your apparatus clean at all times.

Let's go back to the jeweler for a moment. You go into the jewelry store to buy a watch and he brings out the watch in a velvet lined case made especially for it. Even then, before he shows it to you, he takes out a piece of chamois and rubs it over the watch so that when he hands it to you it has the best appearance possible. You see the watch, bright, clean and in a beautiful case; it looks the price he is asking for it and you pay it. We will acknowledge it requires experience, men of taste, artists if you wish to call them, to make good portraits, but the selling of portraits is simply commercial business, nothing more, and the package has much to do with the price. Keep your studio in shape so that it looks as if it is worth a good deal more money than it is; show your proffs



The Fountain Air Brush WILL INCREASE YOUR PROFITS!

Easy to handle
and to
Keep in Order



Over 30,000
in every-
day use

Send for Catalogue 95W

THAYER & CHANDLER

913 West VanBuren Street
CHICAGO - - ILLINOIS

“Super-Lighting Service”

The Butler Super-Power Lamp is an all purpose studio lighting unit. A Triple Combination. By virtue of its great volume illumination and flexibility in lighting range, it serves a three-fold purpose.



It can be used up to the Fourth Notch on the controller on any lighting service having 60 cycle alternating or direct current, WITHOUT ANY SPECIAL WIRING.

On this first range four light variations are available, (14 to 25 amperes,) and with the exception of very large groups provides adequate illumination for all studio requirements and wonderful results are obtained. On this first range it is therefore available for immediate use in any studio.

The greatest possible efficiency and economy in operation is obtained on the higher amperages, 25 to 50 amperes. The illumination on the second range is increased over *Six Times* in volume and intensity than the total illumination obtained on the first range of 25 amperes.

No studio owner can overlook the great advantage in using the higher ranges, and when the opportunity presents itself and if it is at all possible to secure 50 ampere line service, we recommend the installation of a 50 ampere meter and switch by all means, and the use of the **Butler Super-Power Lamp** in its entire range, adaptable For All Occasions. This saves the expense of purchasing a low range unit and also eventually a high power unit.

As 20 feet of conductor cable is provided with each unit the Lamp and Reflector can be slipped from the Stand Hook and carried into the printing room for proof printing on dark or rainy days.

Perfect in mechanical construction, with many new features of improvement, it is a lighting unit of super-excellence for modern portraiture. Carefully packed and heavily boxed, it reaches you, a *Perfect Working Unit*.

Write for Complete Information

**The
BUTLER
SUPER-POWER
LAMP**

The BUTLER-SPIETH Co.

MANUFACTURERS

321 Frankfort Avenue

Cleveland, Ohio

— Ask the salesman "Is it advertised in Abel's?" —

and it is through that window in the morning that the useful little ray of sunshine comes.

Another of my slides shows a different effect, because the kiddie is standing very nearly with her back to the window, and the little face is lit chiefly by reflected light. To make the picture look as sunshiny and spring-like as possible, I turned the background slightly at an angle towards the window, so that it was lit up almost as much as the child, and on the side of the ground where the little hands are I pinned a few long sprays of blackthorn. Terribly prickly stuff it is, too, but just the thing for a spring picture. I removed the longest of the thorns before letting the child's little hands come near.

Here I show you two youngsters playing at school with the dog to assist. I am afraid the dog did not see so much fun in it as the kiddies; all he saw was a piece of dog biscuit waiting for him on top of the camera. Of course, it is not a good likeness of the two children, dressed up as they are, but before they leave the studio we always get two or three negatives in their ordinary dress, showing more of the little one's faces. These "play pictures," as we call them, are really a good investment. They are a bit out of the common, and even though the parents do not select them for their order, they generally like to have one copy to keep for themselves, and that is usually shown to their friends. The friends in question admire it, and think they would like to take their little ones to a studio where the children are allowed to play and have a good time. Then, again, an enlargement from one of these "play-pictures," hung up for a short time in the show-room, is always an attraction and interests the customer.

Last summer I had a wedding party to photograph in their own garden. When the bride and bridegroom had been taken and were on their way to the station, I got the four little bridesmaids to come with me into the next garden, where there was a small fountain. I arranged them round this, turned the water on slightly, and let fly with two or three plates. The kiddies thought it great fun, because they could run about the grass without their shoes and stockings and play with the water. What their mothers said when they saw the wet frocks I did not wait to hear! This picture was put in the show-case with the wedding groups, and, being something a bit out of the ordinary, made people talk.

I spoke a little while ago about the use-

fulness of flowers in a picture. Now and again one gets a rather plain child to photograph, and then a few flowers come in handy, either out of doors or in the studio.

Flowers are often useful in the studio. Here is a child sitting on a fairly large table, and two big bowls of flowers and grasses are standing on the same table. One is slightly at the back of her; the other one she is holding in her lap. The two vases are of such a height that they do not show in the picture, only the tops of the flowers, and just one or two long sprays of grass which break the line of flowers, and, at the same time, merge softly into the background. Out of doors is easier, especially if there are some of those tall daisies anywhere about. Let the child gather a few, and it will forget to a great extent that you are going to photograph it; you will then get a more natural expression.

In making a picture of a young mother and baby, I find a simple wicker crib very useful. The crib rests on its own wicker stand and is about 3 ft. from the floor, so that the mother can sit comfortably on a chair and lean over her baby.

In making fire-light pictures of a little girl I find it best to tell her to hold her hands out to the fire and see how warm it is, or to swing her dollies to sleep in the warm glow, and even though the fire is only electric, the child usually enters into the fun of it, and does as requested.

For pretty fire-light studies, however, I prefer an older child. Children seem to me to call for sunshine more than fire-light.

I will tell you what we do at the studio after Christmas to try and make fresh customers when things are a bit slack. We have what we call a "lantern social" in the evenings, say, about once a fortnight, and throw on to the screen probably a hundred or more children's pictures during the hour and a-half that the "social" lasts. Invitations are sent out to several ladies who have already brought their kiddies to sit, and they are asked to bring a friend with them. Suppose you send out about fourteen invitations, and perhaps twelve accept; that means you will have twenty-four guests to attend to. That is really enough, I find, to look after, if you are to give each one a little personal attention, and it pays to do that. We usually start our social at about 7:15. After showing the slides, which generally occupies about an hour and a quarter, the lights are all turned up again, and cups of nice hot coffee and a few biscuits are handed round. The customers

*New and Exclusive Designs
of
CALCARD MOUNTINGS
*in extensive variety
for 1922**

are now shown by our representatives.

Finest Quality and Workmanship.

The harmony of colors for new tones
is perfect.

Successful photographers everywhere
use Calcard Mountings.

CALIFORNIA CARD MANUFACTURING CO.
SAN FRANCISCO, CALIF.

—Patronize the advertiser—he is responsible—



*The Genuine Beattie Lites are sold
only by Beattie, Direct-to-You*

Beattie's Hollywood Flood-Lite

Beattie's Hollywood Hi-Lites

Used in conjunction, these lights form the most perfect lighting system ever devised for the photographer. With this combination of white flame carbon lights, effects without limit can be secured in a moment. Plain, beautifully modeled lightings from any angle with the Flood; and with the Flood and Hi-Lites, the sunshine, back and line lightings, and background composition from shadows, etc., are quickly made.

Many times faster than the best skylight, easier to control and producing negatives better in gradation quality.

**Write for terms and prices,
direct-to-you.**

Beattie's Hollywood Hi-Lite Company

1645 Hudson Avenue
Hollywood, California

For Sale—Venus Studio, 50 Public Square, Wilkes-Barre, Pa. Best location in town, fully equipped, new-barre furnished. Particulars by mail. 9-30-2

For Sale—Excellent location and good business; only studio in center of rich farming country with several towns to draw from; good prices; rent \$20; kodak finishing practically pays expenses. Right price and immediate possession. Ill health reason for selling. E. D. Hafner, Griswold, Iowa. 9-30-2

The New Packard Ideal Enlarging Shutter

For enlarging and copying
Fitted with ruby non-actinic wings
Is Absolutely Safe
ASK YOUR DEALER
Manufactured by

Michigan Photo Shutter Co. KALAMAZOO,
MICH.

MIMOSA PAPER

40% OFF Verotype and Verotype Carbon Gaslight Paper. Gross Lots Only. All Sizes. Single and Double Weight. All Surfaces
GUARANTEED STOCK
Mail Orders Promptly Filled
LIST PRICES ABE COHEN'S EXCHANGE
113 PARK ROW, NEW YORK

Studio for sale in town of two thousand; one of the best little towns in North Dakota. Will sell for invoice, can clear outfit with Christmas business. Write to Hankinson Studio, Hankinson, No. Dak. 9-30-2-C

Studio—in central California; town of 25,000; fall business will pay for itself. \$1500 cash, balance terms. Don't bother unless you have cash and mean business. S-7, care of this journal. 9-30-2-C

For immediate sale on account of illness will dispose of my beautiful studio, in large southern city, for \$2200. Studio will inventory for more. Price includes large plate glass showcases. Long lease at moderate rent. Address D-1, care of this journal. 10-7-2

For Sale Studio in sunny California, a rare chance, center of the finest apartment and private homes and school; new corner building; wonderful northlight; overlooking beautiful park; studio and rooms richly equipped; reasonable rent; long lease. Owner must go East. \$1750.00, \$750.00 cash; better price on complete payment. Dickopf Studio, 2030 Orange St., Los Angeles, Calif. 10-7-1-C

Ford's Studio, 123 W. Bay St., Jacksonville, Fla. Would consider trade for studio in college town of 20,000 or more. 10-7-5

For Sale—Studio in fine town in Missouri. Opportunity for a good workman. It would pay to investigate. Address O-1, care of this journal. 10-7-1-C

JUST LIKE DAYLIGHT

HALLDORSON ELECTRIC LAMPS

Send for interesting folder, "Artificial Photographic Daylight," together with full information about the Spotlamp, Home Portrait Lamp, or Studio Lamp—Free

THE HALLDORSON COMPANY - - **1770 Wilson Ave., Chicago**

SEE ads in ABEL'S Sept. 9 and 30, Oct. 21, Nov. 4

—Read the ads—they're worth while.—

GRAF SUPER LENSES THE UTMOST IN QUALITY

The Graf Variable

f:4.5 f:3.8

It eliminates retouching—
The only lens of its kind—
A lens with an adjustment
for diffusion—from sharp
to soft at full opening,
AND NO HALO.

*Send for information concerning
Competition closing December 1st.*

The Graf Optical Co.

South Bend, Indiana

New York Office, John Wallace Gillies
80 W. 40th Street

Chicago Office, - Eugene Hutchinson
410 Michigan Avenue

GRAF SUPER LENSES

DESENSOL

(METEOR)

FOR

WHITE LIGHT DEVELOPMENT

of plates and films—regular,
ortho, panchromatic and auto-
chrome. Develop at six feet
from ordinary 16 c. p. electric
light.

4 oz. bottle

at your dealer \$.50
by parcel post \$.65

JOHN G. MARSHALL

1754 Atlantic Ave. Brooklyn, N. Y.

NEWCO

*The Flashlight Powder
That Will Always Flash Right*

They Just Hate To Do It!

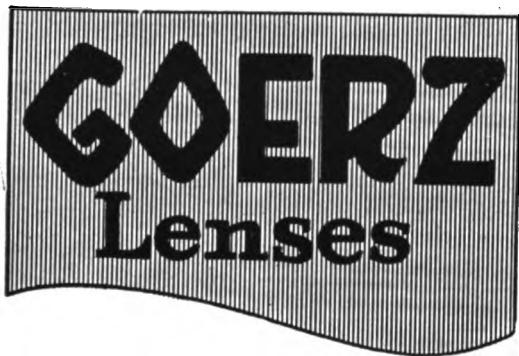
Why is it that most photographe rs simply hate to do flashlight work? The answer is, that they are never sure but that the usual flashlight powder they use will spoil their otherwise careful work. Our answer is:—NEWCO Flash Powder, pre-tested, every bottle uniform and dependable. Four different grades of speed: Slow, Universal (medium), Extra Fast, or Special Fast

Your Dealer or Direct

I. C. Newman Co., Inc.
320 Broadway
New York



—Ask the salesman "Is it advertised in Abel's?"—



The Goerz "Dogmar" is the ultimate high-speed lens and is ideal for Graflex and Reflex cameras.

Coma, the great drawback to fast lenses, is eliminated, as is also flare. Therefore, the images are sparkling in their brilliancy.

For portraits and small groups it is excellent while each combination, having a different focal length, may be used with small stops for landscapes and outdoor portraiture.

*Ask your dealer
or write us.*

Look for the Goerz Guarantee Tag; it identifies the Genuine and protects you.

C. P. Goerz American Optical Co.
317-L East 34th Street, New York City

The Dogmar
f:4.5

— Advertising increases sales — therefore reduces production costs —

LOOKING FOR BARGAINS? THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of *ABEL'S* will appreciate being advised when employees fail to accord this courtesy to employers.

Young man, married, who can do operating, printing, and retouching, desires position in modern studio. References. P-4, care of this journal. 10-7-2

Young lady, artist and retoucher, also able to help in reception room, desires a position in a first-class studio. Several years experience, best of references. F-2, care of this journal. 10-7-1

Situation wanted by an A-1 printer and darkroom man formerly in charge of printing and finishing in one of the largest studios in West. Fifteen years experience. P-1, care of this journal. 10-7-4

Position Wanted—As operator or all-around workman, except steady retouching. Twelve years experience working in A-1 studios and have also conducted a studio of my own. Salary \$35.00 a week. B-6, care of this journal. 9-30-3

Situation wanted by a photographer with twelve years experience in all branches, exceptionally good at retouching. Address Robert M. Mort, General Delivery, Lawton, Mich. 9-30-3-C

Position wanted by a lady, experienced retoucher. J-1, care of this journal. 9-30-2-C

Wanted position by first-class printer and all-around man. Only first-class studios need answer. Prefer Central States. W-4, care of this journal. 9-30-2-C

P. H. KANTRO PORTAGE, WIS.

Highest prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface. Sample portrait mailed to Photographers on request.

WILLIS & CLEMENTS, Philadelphia, Pa.



OCTOBER

\$50 PRIZE

Competition

CLOSING DATE DECEMBER 1st, 1922

Pictures must be colored with our colors, and
colored prior to September 15th, 1922. Open to
all Professionals and Amateurs alike.

Literature direct or from dealer.

PHOTO OIL COLORS

TRANSPARENT PERMANENT

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1754 Atlantic Ave., Brooklyn, N. Y.

THE LIGHT THAT NEVER FAILS

THE BRIELOFF PORTABLE SKYLITE is the most compact and
efficient portable lighting outfit for the photographer.

Constructed with five lights, 400 watts each. Can be turned on
separately which means perfect control.

Individual reflectors of hexagon shape bringing out double value
of each globe.

Can be separated into two sections of three and two lights each.
Automatic tilting device making perfect skylite effect.

Side reflector shields control light from the sides.

Silk diffusing curtain instead of tracing cloth means more illum-
ination and softer light.

Complete Outfit.....	\$60.00
With Five 400 Watt Clear Globes.....	81.75
With Five 400 Watt C-3 Blue Globes.....	90.00

Ask your dealer or write for Booklet No. 14
describing Portable Skylite, Spotlite, Overhead Skylite, Universal
Studio Lamp, Midget Lamp, Prosch Blow Lamp, Banquet Bags
and Sunlite Flash Powder.

Made by

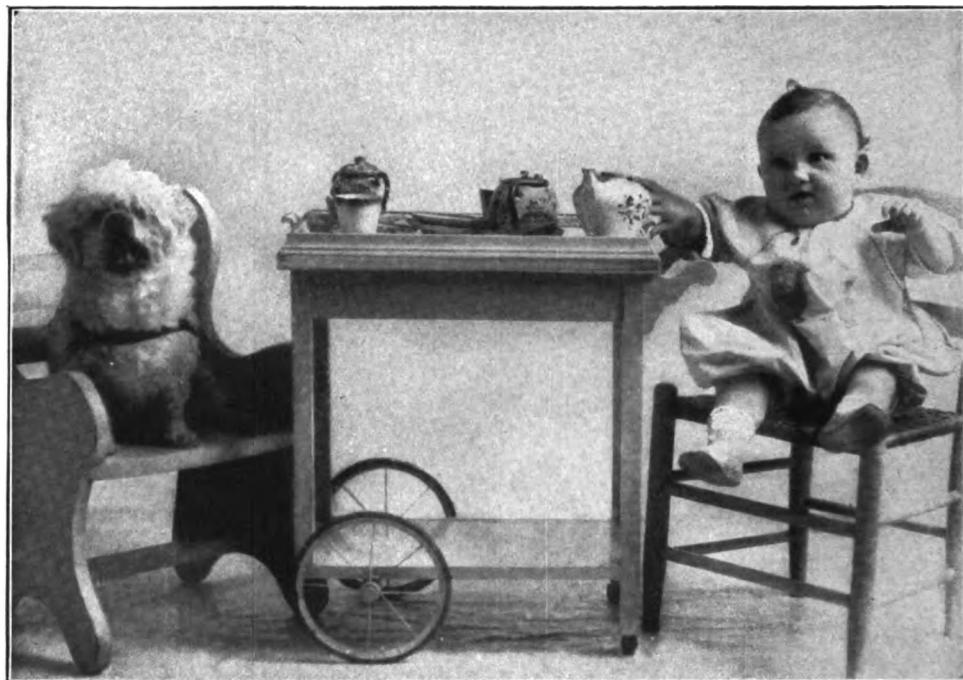
BRIELOFF MANUFACTURING CO.

33 Union Square

NEW YORK



—Patronize the advertiser—he is responsible—



*Prize winner in the July John G. Marshall Flash Powder Competition.
Made by Valentine Ebel, Brooklyn, N. Y.*

such unmarked samples with his letter of application, presumably under the happy impression that he is the only applicant. The advertiser, who perhaps has thirty or forty similar letters and batches of samples in response to his announcement, can hardly be wholly blamed if, in such circumstances, samples get mixed up, so that they cannot be returned to their proper owners. Another hint about samples which we may give to assistants is that the prints should be nicely mounted. Many of the samples which we have seen have been frayed and dirty prints, the state of which greatly detracted from work which, so far as the capacity of the assistant in the studio was concerned, was quite creditable.

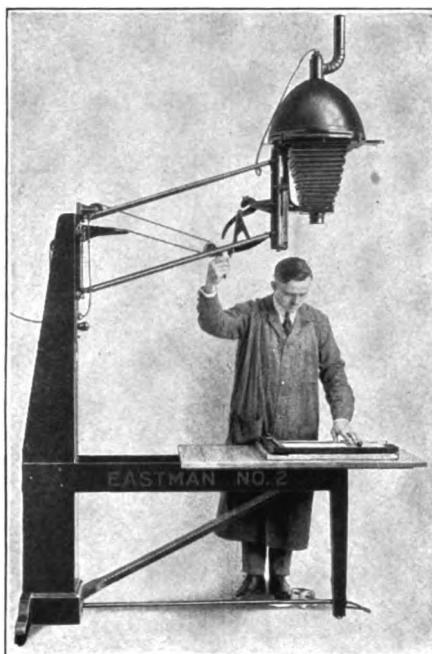
As regards the letters which are written in reply to advertisements, let them be of the utmost conciseness, consistent with statement of the required facts. No need to begin with "In reply to your advertisement for a receptionist in this week's ABEL'S, I beg to offer my services." The employer knows all that, and gets tired of reading it as the introduction of thirty or forty letters. Hence he is biased, to some extent, in favor of the applicant who cuts it out. We are rather inclined to think that the best way of putting one's qualifications before an employer is to write a brief note simply stating the salary re-

quired and date when at liberty. Other particulars may be concisely given on a separate sheet, taking care to mark this latter with the name and address of the applicant. It is just as well to make these particulars into separate short paragraphs, each dealing with a separate qualification, e.g., experience in different branches of work, names and addresses of past employers with dates of entry and leaving service. Particulars of the latter kind may with advantage be drawn up in a kind of diary form, showing how and by whom the applicant has been employed in a course of years. Such particulars as these, where the terms of service have been of reasonable length, are evidence of reliability, to which, of course, an employer will attach as much importance as technical efficiency. If assistants who find a difficulty time after time in obtaining even an answer from an employer's advertisement could compare the neatly written and plainly expressed letters of others with their own rambling and almost illegible applications they would obtain some idea of the cause of their ill success.

A few words may be said respecting assistants' advertisement for situations. These, to begin with, should define the special branch of work as definitely as possible, e.g., printer, operator, retoucher.

*For negatives up
to 8 x 10—makes
enlargements up to
40 x 50.*

No. 2 Eastman Projection Printer



Always in sharp focus—doubles the speed of enlarging—is perfectly ventilated and can be used all day without overheating. There are greater profits for the man who makes prints by projection.

Projection Printer Prices

No. 2 for 8 x 10 and smaller negatives	\$675.00
No. 1 for 5 x 7 and smaller negatives	450.00
Kodak Projection Printer for 3 $\frac{1}{4}$ x 5 $\frac{1}{2}$, 4 x 5 and smaller negatives	200.00

Descriptive Booklets sent on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Don't miss the ads—they're worth reading, too!—

They should also give at least some idea of the geographical position of the assistant. We can well understand that for obvious reasons an assistant often will not wish to name the town in which he or she is situated, but the county or the distance from some large town might be stated, so that an advertiser has some idea of the facility or otherwise with which he can

employ an assistant beforehand. Assistants also may at times turn to advantage the fact of being out of employment by offering to take a berth at a minute's notice in response to a letter or telegram. Especially in the height of the holiday season, there is an opportunity for making a feature of such readiness in advertising for a post.

—B. J.

'Soul Study' Photos for Ugly Folk

Camera Art Decreases Years and Removes Double Chin for Patrons

From the New York "Sun"

YOU would have to live with Mrs. Jefferson P. Jones before you could appreciate the extreme subtlety of her approach. When she desires to bring something about, she never dreams of attacking the subject directly. That would seem to her almost coarse. And her resources of indirection are so various and so fine, to the point of attenuation, that only a person who knew her very well indeed would see the trap before it was sprung.

"Jefferson, love," she said to her lord the other day, "do you realize that it's years since you had your picture taken?"

Mr. Jones mumbled something to the effect that he hadn't had time.

"But you really should take the time, dear," said his wife coaxingly. "I spend so many hours alone"—with a resigned little sigh—"that it would mean a great deal to me if I had a really good picture of you to look at, especially when I feel tired or discouraged."

"Well—eh—ahem!—I suppose it would, Gladys," admitted Jefferson P. Jones, looking remorseful and yet a little gratified. "I'll see about it. I'll make a memorandum, 'Get photo taken,' underneath the dentist's appointment, and I'll go and get a speaking likeness of myself that'll save you from being lonely."

"Thank you, Jefferson, you're always so good!" Gladys gushed fondly. "But when you say 'a speaking likeness,' love, I wonder if you realize what strides photography has made in modern times and whether I can trust you to go to the right kind of a studio."

"Of course you can, dear," said Mr. Jones. "I shall go to the studio where they made my last pictures."

"Oh, but that would never do, dear!" cried Gladys in dismay.

"Why not?" demanded Jefferson. "Isn't that old picture of mine a perfect likeness of me as I was before I grew a mustache

and a double chin?"

"Yes, love, it's a good enough likeness, but it isn't at all modern. In fact, if it was modern it wouldn't be nearly such a good likeness. You see, darling, it was taken in the days before art found its way into photography, the days when photographs of people had no more atmosphere, depth, tone, composition—er—er—no more nuances, in fact, than the pictures of our uncles and aunts in the family album.

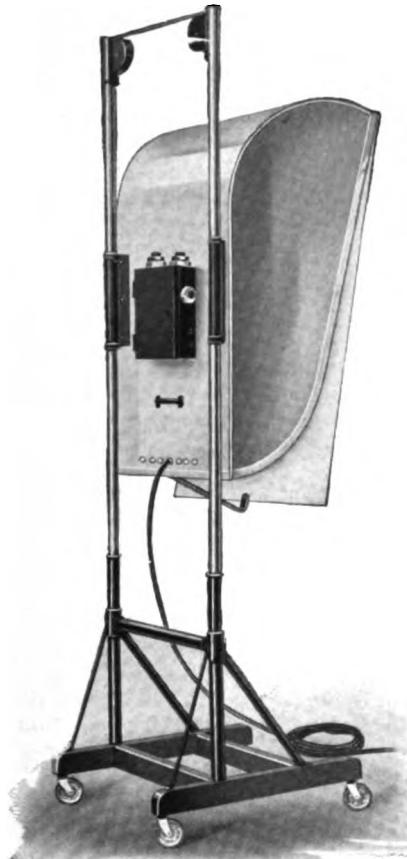
"Do you mean to say, Gladys," cried Jefferson P. Jones indignantly, "that you don't like my present looks well enough to want a regular, downright, old fashioned likeness of me in the house?"

"Of course I do, dear, but I'm crazy to have what the art photographers call a 'mood,' or a 'soul study,' or a 'portrait impression,' like the ones of Mrs. Cadwallader Binks that she was showing us the other night. In fact, dear, as you're not quite *en rapport* with futurist photography I think I'll have to go with you to make sure that you select the right kind of place, and possibly—mind, I only say possibly, Jefferson—I may, if you are very good to me, decide to sit for a 'soul study' for my dear husband."

"But, great Scott, Gladys," cried Jefferson, desperately, "those photographs of Mrs. Cadwallader Binks didn't look like her! She's just an ordinary little middle aged woman, but one of them made her look like Lady Macbeth in a London fog and the other made her look like Cassandra in the flames of Troy. I'm satisfied with photography that shows people as they are. I think that's what it's for. I never could see that it was any compliment to a photograph to say that it looked like an oil painting."

"It isn't a photograph's business to be like an oil painting, and a thing that imitates something else is just a joke, with no sincerity or usefulness in it. All that foggy,

Just Like Daylight



Was \$185.00, now \$135.00. By using four 1500 watt globes instead of five 1000 watt and by other improvements in production we have lowered the price while raising the efficiency. Complete with globes \$173.00.

There are no carbons to regulate, and the light from the photoblue bulb is of just the right intensity for ordinary studio use, is always uniform, and is of the correct quality to properly register with incandescent, arc, or day light.

Attractively finished in polished nickel and black enamel, and so small and light that it is adapted for either studio or home portraiture. Supplied either with folding or studio stand.

Price (without globe), folding stand \$50.00, with studio stand \$55.00. Photo Blue Globe \$4.75.

Send for full information about these splendid outfits including free folder, "Artificial Photographic Daylight"

THE HALLDORSON COMPANY
1770 Wilson Avenue : : : : Chicago

EMPLOYING the famous photo blue Mazda globes, the light is steady, silent, intensely actinic, gives no disagreeable glare, unpleasant coloring or sputtering.

HALLDORSON ELECTRIC STUDIO LAMP *(IMPROVED)*

supplies the full light required for a portrait or commercial studio, and makes a skylight unnecessary.

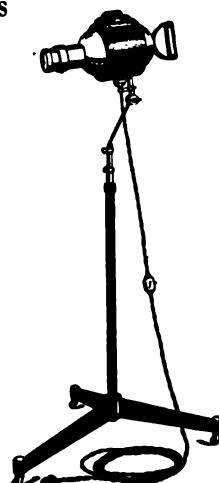
It uses four 5000 watt Mazda bulbs and develops 115,800 lumens. Each bulb is controlled by separate switch. Light is merged into one unit by diffusing curtain.

The frame construction is rigid without being unwieldy. Large casters, balanced up-and-down movement.

HALLDORSON Concentrating Spotlamp *For Those Special Lightings*

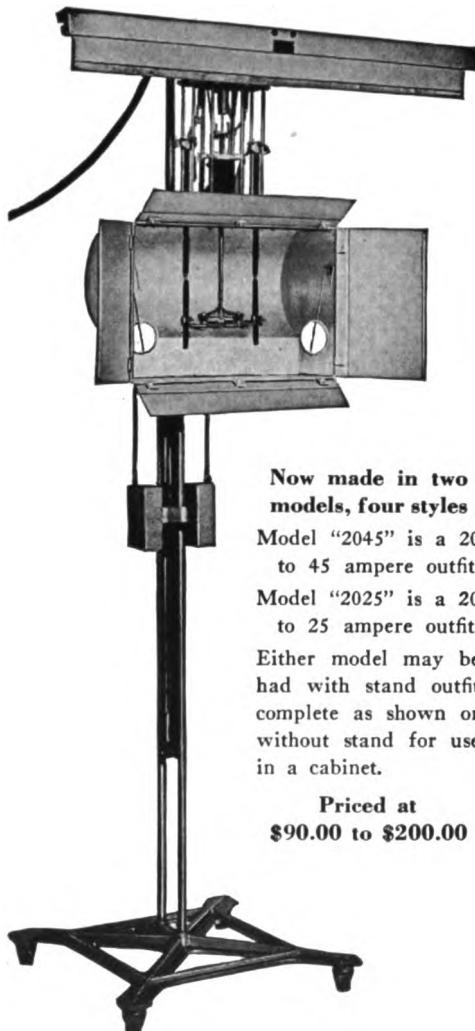
IT gives a sharp or diffused spot, and is supplied with ground glass cap for screening down where very soft spotlighting is desired.

*Uses Blue
Mazda Globe*



— Ask the salesman "Is it advertised in Abel's?" —

**THE PERKINS
"HI-POWER TWIN ARC"**
"THE LIGHT THAT NEVER FAILS"



Now made in two models, four styles

Model "2045" is a 20 to 45 ampere outfit.

Model "2025" is a 20 to 25 ampere outfit.

Either model may be had with stand outfit complete as shown or without stand for use in a cabinet.

Priced at
\$90.00 to \$200.00

Let us tell you more about both of these models which have six distinctive features of light control including the new adjustable diffusing discs for low-keyed lightings.

See both models at your dealers

Write for "More Light On The Subject"

The Photogenic Machine Co.

512 Andrews Ave

Youngstown, Ohio

The New Packard Ideal Enlarging Shutter

For enlarging and copying
Fitted with ruby non-actinic wings
Is Absolutely Safe
ASK YOUR DEALER
Manufactured by

**Michigan Photo Shutter Co. Kalamazoo,
Mich.**

and also received the application of another man.

The Association is starting a campaign of co-operative advertising in the newspaper in the endeavor to raise the standard of the profession in the eyes of the public.

Frequent contests are held in which the members compete for a large silver cup. This cup is to become the permanent property of the individual winning it three times but judging from the keen rivalry and excellence of the photographs submitted it looks as if it will be a long time before it is won three times by any one member. *Donald MacGregor, Secretary.*

—
Using A Sledge Hammer

Parcel Post Again

Newark, New Jersey,
October 23, 1922.

ABEL'S WEEKLY,

Gentlemen:

I HAVE been very much interested in the letter sent to you by Percy King of Yakima, Wash. There is a great inconsistency in the postal laws, and the one that Mr. King mentions is one that every photographer has to contend with.

It might be a good idea if you started a campaign for about two or three months among your readers with the idea of having all of them, on a certain stated date, make up a package of old photographs, weighing 3 lbs., putting the proper postage on it, and then make up a package with one photograph in it, and a piece of lumber, making it weigh over 4 lbs., putting the proper amount of postage on it, and then sending both packages to the Congressmen and Senators from your subscriber's district. If you can get three or four hundred photographers throughout the country to send these out on a certain date to the Congressmen and Senators, with a letter showing

HAVE YOUR LOCAL VIEWS MADE INTO

POST CARDS

Platino, Brown, Sepia, and Hand Colored

FINEST AMERICAN MADE
THE ALBERTYPE CO. BROOKLYN, N. Y.

—Favor the advertised products—their makers are responsible.—

*New and Exclusive Designs
of
CALCARD MOUNTINGS*

in extensive variety

are being shown by our representatives.

Finest Quality and Workmanship.

The harmony of colors for new tones
is perfect.

Successful photographers everywhere
use Calcard Mountings.

CALIFORNIA CARD MANUFACTURING CO.
SAN FRANCISCO, CALIF.

—Patronize the advertiser—he is responsible—

Agfa

PLATES ARE HERE

SPECIAL PORTRAIT	H & D 500
EXTRA RAPID	H & D 400
CHROMO ISOLAR	H & D 250
(NON-HALATION)	
CHROMO ISORAPID	H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

what a ridiculous ruling this is, there is no doubt in my mind, that all these packages coming into Washington on one day, would create so much talk that it might be productive of some good.

It would not cost each man very much to try it out and by bringing it up for the next 2 or 3 months continually, the idea would keep growing and growing until the thing would be big enough to attract attention at Washington.

Sterling Photo Company.



They Like The Tabulation Of Commercial Price Lists

EDITOR Abel's:

Dear Sir:-

JOURNAL for the week of October 21st has just arrived, and I want to congratulate you on the Commercial Price List en-

closed.

To me, it is one of the best things I have seen in many months and will help materially when customers tell me what they can buy prints for in other cities.

Incidentally I might tell you we are organizing tomorrow the fourth section or Club of the six we expect to organize in Iowa, which will completely organize the state.

H. E. Voiland, Sioux City, Iowa.

ABEL'S WEEKLY,

Dear Sir:

One of the many good things that have appeared in Abel's Weekly is the Commercial price chart.

I value this very much because how often have I wished for just this kind of a guide to prices.

Loads of thanks.

Gustav Beck, Monroe, Mich.

The Butler Super-Power Lamp

A Lighting Unit of Super-Excellence for Every Photographic Need

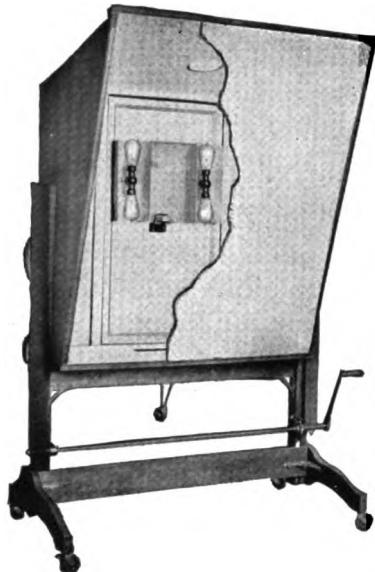
SEE FULL PAGE AD NOVEMBER 11th ABEL'S

The Butler-Spieth Company

321 Frankfort Avenue, N. W.

Cleveland, Ohio

—Read the ads—they're worth while—



Photos at 4 p. m.

Just think what it would mean to be able to operate every day in the week—every hour of the day; with no day too dark or too short and with evenings usable if your business required.

And then, if every exposure was uniform and you found resittings unnecessary, wouldn't that make a remarkable difference in your profits?

Then too, if you had no moves with children and could get natural expressions and poses always, wouldn't you feel thoroughly satisfied?

There is a means of accomplishing all these desirable things at a cost per negative less than daylight. You can do it with

Victor Studio Flash Cabinet

The Victor Studio Flash Cabinet is especially designed to make portrait work 100% successful and profitable. Such work requires a soft and instantaneous perfectly controlled exposure light. The Victor Studio Flash Cabinet making every exposure in 1/35 of a second is ideal for photographing little folks and nervous women. Takes only an instant to arrange any lighting you may desire. Adjustable in both height and angle, and fitted with electric lights arranged in such a manner as to show on the subject the same lighting the flash produces. Much cheaper to install, operate and maintain than any other exposure light.

The almost negligible amount of smoke resulting from the small flash used is confined to the cabinet and condensed into ash. Here's the way users speak of it—"It paid for itself in December in work I could not have done without it"—"As I have no moves it has already saved me its cost in plates, as well as saving orders and increasing them by getting better results"—"I save plates worth five times the cost of the powder used, hence making my operating cost much less than when working under my skylights."

Be sure to investigate the Victor Studio Flash Cabinet. Sold on a guaranteed money-back basis, and may be purchased on our easy payment plan. Write for full particulars, illustrated descriptive literature and samples of work produced—then you can judge accurately what it can do for you.

JAS. H. SMITH & SONS COMPANY
3540 Cottage Grove Avenue, Chicago, Ill.

—Ask the salesman "Is it advertised in Abel's?"—

Put the Colors of Nature In Your Pictures

It's easy to tint photos or snap shots with the old reliable

PEERLESS TRANSPARENT WATER COLORS

The original colors put up on films, or paper leaflets.

They are self-blending; no others are.

A novice can learn to use them in ten minutes.

The best system of "color photography" ever invented.

At the leading Photo Supply and Art Stores, or direct from

JAPANESE WATER COLOR COMPANY
ROCHESTER, N. Y.

P. H. KANTRO

PORTRAGE, WIS.

Highest prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

SPECIAL! A totally new Satista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.

Sample portrait mailed to Photographers on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

"Fully Equipped"

To Repair Shutters and Cameras
Send them to us. All workmanship the best and
fully guaranteed.

ROCHESTER PHOTOGRAPHIC
SHUTTER REPAIR COMPANY

1234 Clinton Ave., North Rochester, N. Y.

THE STRUSS PICTORIAL LENS

In glass or quartz

M'f'd by Fred'k W. Keasbey, Morristown, N. J.

Your dealer, or

DUNN, the Lens Man, Sole Distributor,
22 East 30th Street, New York

The American Annual of Photography, 1923

Ready about November 20th, 1922

Filled with interesting and practical information. More than two hundred beautiful pictures. 24 supplements in color. A complete Photographic Encyclopedia. The World's finest and most popular Annual. Paper Covers, \$1.75 Cloth-bound Edition, \$2.50 Postage Extra

GEORGE MURPHY, Inc.

57 East Ninth Street

New York City

Send for a free copy of our Monthly Magazine
"Snap-Shots."

EVERYTHING PHOTOGRAPHIC

Advertising increases sales—therefore reduces production costs

Try This To Sell Frames

TRY this plan: Make an extra print of each good order and mount it in a frame. Show it after you deliver the regular order and nine times out of ten you will sell it. This is a proven statement. Many photographers consider frames the most profitable part of their business. In some studios they are usually spoken of as a side line, while many consider frames as essential as folders. A well arranged display of photographs and frames in the reception room creates a desire for both.

Z. T. Briggs.

STUDIOS FOR SALE

Ford's Studio, 123 W. Bay St., Jacksonville, Fla. Would consider trade for studio in college town of 20,000 or more. 10-7-5

For Sale—Studio in a Central New York city; equipment new; Cooper-Hewitt lights. Would sell before Christmas. M-1, care of this journal. 11-4-1-C

For Sale—Studio, specializing in childrens photography, in Western Pennsylvania city of 20,000. Cash price \$700 if sold at once. D-3, care of this journal. 11-4-1-C

FOR SALE—Are you interested in a small IOWA town studio? A good one. Fifteen hundred if taken at once. S-8, care of this journal. 11-4-1

For Sale—A good studio in best college and manufacturing town in Southern Wisconsin. Christmas trade will pay for it. V-8, care of this journal. 11-4-1

RETOUCHING

Miss Mildred Black announces the opening of her studio in the Fine Arts Bldg., 3226 Euclid Ave. Expert retouching and coloring given prompt attention. 11-4-4

COLORING, RETOUCHING, AIRBRUSH WORK AND MINIATURES, PROMPT SERVICE. Babette Johannesburg, 2258 Euclid Ave., Cleveland, Ohio. 9-16-TF-EOW-C

COLORING, RETOUCHING, AIRBRUSHING of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 10-28-TF

FOR RENT

FOR RENT—\$10.00 weekly rent of building and fitted studio; town 5000. Write for particulars. Good opportunity. Messenger Block Studio, Waynesburg, Pa. 11-4-1-C



THE dependability of the Dagor lies in the extreme accuracy in its making—and accuracy is the measure of lens value.

The Dagor is perfectly corrected, the illumination is uniform and the definition sharp over the whole plate. At small stops it cuts a wide angle and the single element furnishes a long focus lens.

**Ask your dealer
or write us**

**Look for the
Guarantee
Tag**

It guarantees the genuine and protects you. Without this tag, we cannot guarantee, make repairs or adjustments on any article.

C. P. Goerz American Optical Co.
317L East 34th Street . . . New York

**METEOR
FLASH
POWDER**



**NOVEMBER
\$50 Prize
Competition**

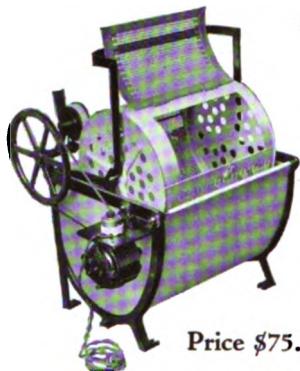
OPEN TO ALL

Closing Date, January 1, 1923

Pictures must be taken with Meteor Flash Powder or Cartridges and must have been made prior to October 15, 1922. Literature direct or from dealer.

JOHN G. MARSHALL
1752 Atlantic Ave. Brooklyn, N. Y.

—Patronize the advertiser—he is responsible—



Price \$75.00

The Rockford Print Washer

For Studio, Commercial or Kodak, Finisher

A **WASHER** with rotary drum of perforated sheet metal, just large enough to handle a batch of from 200 to 300 small prints or 50 to 100 8 x 10 prints, with a tank small enough to insure efficient washing through rapid water change.

A **WASHER** of simple design, with no small parts or expensive machined gears. With a positive motor drive through a rubber tired friction wheel riding the drum above the water level. Built to withstand years of service.

Sold Only Through Our Established Dealers

Circular on Request

ROCKFORD PHOTO APPLIANCE CO.

BOX 1015 - ROCKFORD, ILL.

Whatever Your Question



Be it the pronunciation of Bolsheviks or soviet, the spelling of a puzzling word—the meaning of blighty, fourth arm, etc., this Supreme Authority—

WEBSTER'S NEW INTERNATIONAL DICTIONARY

contains an accurate, final answer. 400,000 Words, 2700 Pages, 6000 Illustrations. Regular and India-Paper Editions.

G. & C. Merriam Co., Springfield, Mass.

Write for specimen pages, prices, etc., and FREE Pocket Maps if you name this publication.

Our New Business Contest Started Off With A Bang

This shows Business will come to those—who go after it.

Now—Is the time to get going.

Suggest—Several dainty portraits from your negatives.

Send in a few negatives for Samples. Place one in your show case.

Call your customers on the Phone—suggest them as Xmas gifts.

Get busy now—To get your share of the Xmas money that will be spent.

We are prepared to faithfully handle your business.

"House of Distinctive Portraiture"

Colegrove Bros., Inc.
STUDIOS

774-776 Main Street Buffalo, N. Y.

We have studios for sale or rent, either for cash or commission basis. We need expert salesmen and expert photographers. Would like to get in touch with a high class manager for a crew of sales people, for outside soliciting. Address Hallberg and Co., La Salle, Ill.

11-11-4-C

FOR SALE—5 x 7 Press Graflex with B & L Tessar Series Ic F/4.5 lens, two plate holders, film pack adapter, roll film holder and carrying case, like new. \$150 takes it. G. W. Moeller, Harris Savings Bank, Harris, Iowa.

11-18-2-C

DUNN "THE LENS MAN"—Bargains. Any lens at the right price. No list. Stock Changing Daily. I can save you money. Tell me your wants. Prompt reply. HATHAWAY-DUNN, INC., Photographic Materials, 22 East 30th St., New York. 11-11-TF

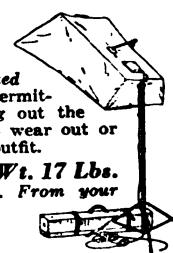
One Pako Dryer; one Simplex Dryer; four 50-gallon amateur developing tanks; one E. K. Home Portrait outfit with two cowhide cases complete; one 18 inch Verito F/4; one Air Brush, tank and pump; one 4 x 5 Bausch & Lomb Zeiss Protar, Series IV; one Vesta 11 1/2 inch F/5; one Seneca 4 x 5 F/5; full Pako Clip equipment for amateur developing; one 8 x 10 B. & L. Portrait, Series 3-A; one 16 inch, one 20 inch metal E. K. Trimmer; two Northern Lights; one amateur assorting cabinet; several B. & J. amateur printers up to 8 x 10; one 11 x 14 dry mounting press; one B. & J. retouching desk, floor type; one B. & J. enlarging camera; one 8 x 10 Professional stand printer; 5 x 7 and 8 x 10 Core developing racks; one Poynter flash light outfit complete. Above listed, also numerous other photo equipment, for sale, priced to sell now. Further information Van Dyke, 221 up. Second St., Evansville, Ind. 11-18-1

Two hundred foot Universal Motion Picture Outfit, with three magazines, Universal tripod, camera fitted with Tessar IC F/3.5 lens, sole leather carrying case lined with heavy felt. Outfit is practically new, less than 5000 feet of film has been run through the machine. Cost over \$600, for quick sale offer at \$200 and will send C. O. D. with privilege of inspection. J. R. Buhmiller, Glacier Park, Mont.

11-18-1-C

The Portable Skylight

used by 2,000 photographers in the U. S. Exclusive patented adjustments; Tilting Device, permitting reloading without taking out the pan; Stand without screws to wear out or get lost; case holding entire outfit.



Price delivered \$45.00—Wt. 17 Lbs.
Best spark metals \$1.00 doz. From your dealer or direct. Write for description and how to make money at home portraiture.

O'Neill Photo Company, O'Neill, Neb.

—When in doubt—consult ABEL'S—

The whole story of
quality is told by
the print on

ARTURA

*The paper without a
disappointment*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—Don't miss the ads—they're worth reading, too!—

VITAVA

*The New Paper for
Distinctive Portraiture*

Vitava Athena, Old Master surface,
puts freshness and character as well
as a distinctive individuality into the
highest quality of portraiture.

VITAVA ATHENA—Double Weight
M White—O Buff—Old Master Surface

VITAVA ETCHING BROWN—Double Weight
B White Smooth D White Rough
K Buff Smooth H Buff Rough

VITAVA ATHENA—Single Weight
F 2 White—F 3 White—Glossy Surface

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

—If it's advertised in Abel's it's good—

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 778

SATURDAY, NOVEMBER 18, 1922

PRICE TEN CENTS
\$2.50 A YEAR

NOVEMBER \$50.00 PRIZE

COMPETITION



OPEN TO ALL

*Closing Date
December 1st, 1922*

Pictures must be taken with Meteor Flash Powder or Cartridges, and must have been made prior to September 15, 1922. We will buy the negative of any picture that we may select for advertising purposes even though it may not win the prize. Literature direct or from Dealer.

Meteor Flash Powder

JOHN G. MARSHALL

1754 Atlantic Avenue

Brooklyn, N. Y.

Gross Mail Circulation..... 3,500
Net Sales Through Dealers..... 96
Gross Circulation..... 3,596

**GUARANTEED
NET PAID
CIRCULATION**

3,489

(Professional Circulation Only)

Digitized by Google

High grade chemicals, long tested formulae and the "last word" in the details of modern dry-plate making, give to

HAMMER PLATES

a unique place among the dry-plates of the world.
In speed, latitude, color-range and reliability, Hammer Plates lead them all.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label)
Plates for field and studio work and
Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates
for color-values.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th edition)

Hammer Dry Plate Company

Ohio Avenue and Miami St. - St. Louis, Mo.

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WRITE FOR PRICELIST

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Dept. A

213-215 Water Street

New York

—most everything worth while is advertised in Abel's—

Special Supplement to Abel's Photographic Weekly
Vol. XXX, No. 777, November 11, 1922
Series III, Commercial Studies No. 3



BY J. H. KAMMERDIENER, MINNEAPOLIS, MINN.



BY GEORGE W. KING, NEW YORK CITY

Mid-Victorian days it was quite the thing to start a letter with "We respectfully solicit, etc," but nowadays a letter opening like that would usually be consigned to the waste basket without further reading. There are a few old fashioned people still, but your modern business man abhors the text-book style of letter. A letter, like good advertising copy, should be just the human voice translated into terms of ink and paper. It should convey, if possible, the personality of the writer, his little idioms and mannerisms, to the reader. It should in any event be interesting.

Many letter writers are of the opinion that a long letter is to be avoided. Not necessarily so. If you have a good story to tell, a good argument that needs length in its unfolding, the long letter will get its share of attention. To many people, the ultra-short, briefly paragraphed letter is an annoyance. It has too much the appearance of an attempt at cleverness or smartness on the part of the writer. It is like the too obvious joke which fails to arouse laughter. It irritates like a buzzing gnat.

The negatively phrased suggestion is not necessarily fatal to results but it is poor psychology, such for instance as "Would you not like to have some photographs at this time?" Psychologists tell us that the natural answer to that question is "I would not." The human mind does not always work in the direction one figures, however, and very often the answer is, "Why yes, I think I would." But taking it generally, it is just as well to put a positive suggestion into the mind of the reader, such as "It is a certainty that you have some picture obligations to fill, and that you need pictures at this very moment." That makes the reader sit up and think. It is a direct statement of a pretty well assured fact, catching him unawares and therefore the more forceful. It is a positive statement instead of a negative suggestion.

Briefly, then, a letter should open up with some positive statement concerning the recipient of the letter. That catches the attention and induces interest in the rest of the letter.

The balance of the letter should contain the argument why the reader should have photographs made. It may carry some definite offer or proposition. It should have as little of the "I" and "WE" business as possible and the reader rather than the writer should be kept to the front.

It should never imply a lack of confidence on the part of the writer, such as "I am sure we can satisfy you" or "we believe our work to be as good as any one's" or similar phrases. Definite statements such as "we stand back of every picture we make" or "we just know we can make a perfectly splendid picture of you" are far better. The phrase "we are confident in our ability to make a picture of you that will give you every satisfaction" means the same thing, but is too stilted. You don't usually talk that way, do you?

Above all use simple English and never try to tell the reader that you are the only photographer on earth or better than your competitors—that implies a knock on the other photographers and no one gives such statements any credence anyway.

Don't finish up a letter with "respectfully yours." It is old-fashioned and savors too much of begging for favors. "Faithfully yours" is better than "very truly yours" or "sincerely yours" although all of these endings

THIS week we are publishing number 149 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

seem silly and really belong to the dark ages, but are customary and therefore you probably have to use them.

Here is a sample of a letter which is bad all the way through, though not so unusual as you may think:

Dear Sir:

We believe you have not had your photo taken for some time now.

We are making better photos at this time than anyone in this vicinity and so invite you to come in for a trial and to inspect our new lines of folders which are superior to anything we have shown in the past.

Children's photos a specialty.

Preserve the shadow ere it is too late.

We respectfully solicit your esteemed order.

Yours truly,
John Jones.

Pose Now for Your Christmas Photos

It May Seem Somewhat Early For Holiday Suggestions

BUT THIS YEAR—JUST AS EVERY OTHER YEAR—THE COMING OF THE HOLIDAYS WILL FIND HUNDREDS OF PEOPLE WHO HAVE WAITED UNTIL THE LAST MONTH, DESIRING PHOTOGRAPHS AND RISKING DISAPPOINTMENT. IT IS MUCH BETTER TO SIT BEFORE THE RUSH BEGINS. DON'T WAIT—MAKE AN APPOINTMENT NOW WITH ONE OF THESE

RELIABLE PHOTOGRAPHERS FOR FIRST CLASS WORK

Say what you will, there is nothing that has quite such a personal touch, such an intimate expression of friendship, as the gift of a photograph.

It used to be that the Indian refused to allow his or her portrait to be taken, fearing that in some mysterious way, an injury to the soul would be done. Some even feared that the soul was taken out from their bodies and appeared on the picture.

It can well be imagined how the poor ignorant Indians were easily persuaded that some black art had bereft them of something belonging to them for they naturally could not understand how a picture of themselves could get on to paper.

The thought is rather a nice one, though. In giving a portrait of oneself to another, one can well imagine that one is giving a part of one's own true self, a part of the living soul. So the gift is a truly intimate one and as such should be treasured beyond price.

Christmas is a time of happiness and intimacies. Then how well does the gift of a portrait correspond with the ideas of Christmas.

MAPES
STUDIO

Whether it is the gift in itself, or merely accompanies another gift, a personal portrait will always be welcome.

NEW
STUDIO

DOTY
STUDIO

The
Archbold Studio

Home
Portrait Studio

As we remarked an issue or two previously, we feel sure this is good copy, because we wrote it ourselves! At any rate there is a new idea in it, and one worth filing away for future use.

—Don't miss the ads—they're worth reading, too!—

This one would get much farther, even if it is longer:

Dear Sir:

You have been asked time and again for a photograph of yourself.

And like most men—you say "Oh shucks, I suppose I ought to go to that dinged photographer's and get some pictures.

And you hate the job

And time passes

And you get some more requests

And you promise yourself to go

But still you delay.

Wonder how your business would go on if you had contracts or obligations to fill and delayed doing so because the job was a bit distasteful. Wouldn't get very far, would you?

You have quite a few moral obligations or contracts to fill in the way of your own portrait—that's a cinch. Every one has. And you have no right to let them slide.

Put on the old bonnet and come right over to our studio. Better phone first, though, because you won't want to sit around waiting for your turn.

We'll make a quick but first class job of it and won't ask for every penny in your pocket-book either.

Our skill against your time—if we fail to satisfy, we'll take the blame and the loss. But we won't fail.

Yours truly,
John Jones.

Which do *you* think would bring in the customer?

New York Photographers Meet

NOT long ago the Southern Tier Section No. 10 of the P. P. S. of N. Y. held its regular October meeting at the studio of George A. Personius, Elmira, N. Y.

J. B. Schriever of Scranton was the guest and speaker giving a splendid talk on "Better Business in the Studio." Some thirty-five were present and it was conceded to be one of the best meetings ever held. J. B. gave them all food for thought, dwelling principally on getting more business by giving service at the same time getting pay for it.

W. E. Burnell, Penn Yan, Chairman; Charles Elliott, Elmira, Secretary.

Photographic Pioneer Dead

IT is with much regret that we learn from our British contemporaries, of the death of Major-General James Waterhouse, one of the best known of British photographic scientists, in his 81st year.

Major-General Waterhouse spent many years in working out improvements in photo-zincography, collotype and other photo reproduction processes, and is also credited with many discoveries appertaining to the scientific side of photography.

In 1890 he was awarded the Progress Medal of the Royal Photographic Society and held the presidency of that Society from 1905 to 1907.



ASSOCIATION NEWS

By ALBERT J. COOK, Secretary, Sewickley, Pa.

Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY and the BULLETIN OF PHOTOGRAPHY

President Dichtl writes us that on November 4th Secretary Cook was taken seriously ill with an attack of ptomaine poisoning and up to the time of going to press was unable to prepare the usual page of Association doings. We know the members will join with us in extending sympathy and hopes that he will very shortly be back on the job.

—When you answer an ad, say you "saw it in ABEL'S"—



"BEARING THE CROSS." Photograph copyrighted by J. W. Beattie

A scene from the "Life of the Christ," which is presented for several months every summer in the hills near Hollywood. The lighting effects used in the play are a combination of incandescent floods and colored spots, and while very beautiful visually, are practically non-photographic. The play has been photographed before but always by daylight, with results invariably disappointing because of too much detail and a lack of concentration.

"Bearing the Cross," is one of several negatives made one night after the performance, by Beattie. One Hollywood Flood-Lite was used, subdued to 20 amperes and screened by lowering the Lite back of a small head-ground, until detail in the composition was almost lost to the eye. For the concentration, one Hollywood Hi-Lite was focused onto the Christ from a hill to the right. Another Hi-Lite was shot from an elevation in front. Exposures were "snap-shotted" with an ordinary studio shutter, Verito 11½ inch, diaphragmed to F/11.



"Is The Customer Always Right?"

In ABEL'S for September second, we published a letter from Geo. E. Blackford, of Sibley, Iowa, in which he brought up several debatable points of studio practice and asked for information or advice as to the best methods of handling them. We offered \$10.00 for the best answer received. A great many have come in and will be published from time to time, the prize-winner being announced when all have appeared.

By ALBERT A. NICHOLAS, Kane, Pa.

"**I**S the customer always right?" has been mighty interesting reading of late in

ABEL'S; perhaps the greatest satisfaction to me has been to realize that photographers are really giving thought to their business and the letters plainly show their desire to be more than fair to the customer. That attitude is one I am proud to see our profession taking and it is bound to put the photographic business on the high plane

it is gradually reaching. More power to the fellows who are earnestly striving to elevate the profession.

Photography is a business of selling and it's up to the fellow who is selling to make the sale so pleasant that the buyer feels no resentment at parting with his or her money. If you stop to realize how hard most people work for their money it is not surprising that the parting is also hard—but the surprising thing to me always is

—Tell the dealer you "saw it in ABEL'S"—

that it is just as hard for the buyer to part with a little as with quite a bit more. If you doubt that just watch the right personality receive fifty dollars a dozen for pictures as easy as another personality can ask \$2.50 a dozen.

Please don't laugh, this is serious! The fellows making their pictures at low prices get more complaints and find their work harder to sell than those who make their pictures worth a real price. The whole point is that the public will buy at your price and the higher the price the more ambitious you become to make the pictures WORTH that price. Putting your price too low is bad for you and you don't know it.

The moral is, get a good price and you'll feel good about working for it. Feeling good is quite responsible for many of the fine pictures we see. Making pictures is such a sensitive process that the best there is in you is necessary to be successful; you must have a continual incentive for feeling GOOD and gentlemen, taking in big money is the best tonic I ever heard of for a morning grouch.

By G. A. LACEY, Holland, Mich.

Most of the things mentioned in the articles so far happen so seldom in my practice that I never have to give them any thought.

I get \$3.00 per dozen, for postcards,



The four ardent golfers at the New England Convention Roberts of Robey-French; Sholl of Taprell Loomis; Crabb, photographer of New Haven, Conn.; and Brackett of G. Cramer Dry Plate Co.

make 2 sittings, and get at least \$1.00 deposit, the rest is easy.

The public have been educated wrong and I think a remedy for most of the ills we photographers have would be to charge so much apiece for sittings (according to size of plate used) to start with and you would soon find out the people who now ask you for 8 or 10 sittings because they know it won't cost any more will be just as well pleased with 4 or 5 and you will get your pay too for they know it is costing them so much apiece. Then so much apiece for retouching and so much apiece for pictures is so much per half dozen or dozen as the case may be.

You know what happens in case you hire a lawyer, or a doctor. If you go to the theatre, take a ride on the train or do any one of a dozen other things I might mention. Now will some one please tell why the photographer should be the goat in any similar matter? Must we hire people to patronize us? Treat every one nice give them service with a big "S" but run your business yourself and if you fail it is more than likely they would make a failure if you turned the running of it over to others.

I know a man who does not make sepias. He tells those who ask it of him that there is a studio located so and so who make them. This man has made good. I never felt like anything but a simp and never made and saved money until I ran my place of business according to the above mentioned ideas. If an occasional (very seldom does it happen) customer says too light or too dark I say, "These would suit me. Your taste is different. Now please tell by comparison with these how you would like them better. Then please come in again in 4 or 5 days." They usually do so and we have made a booster for us.

By H. G. RAVELING, Warren, Minn.

In response to the letter of Geo. E. Blackford of Sibley, Iowa in the issue of September 2nd. His letter illustrates what every Photographer has at some time or an other to contend with.

His version of the sentence "The customer is always right," is the same version that I have of it. To say, "The customer is not always right," would be more like it.

Each and every one of us have faults, and the customers we deal with certainly are not exempt. No two person's tastes, ideas and versions especially when it comes to photographs, are alike.

You can easily determine this by experiment. Get a good subject or model (lady preferred) and make four good negatives

—Advertising increases sales—therefore reduces production costs—

of her, retouch just enough to modify wrinkles and deep lines (if any) and to remove blemishes, make a proof or print from each negative, call in three of her best friends along with the model and see how many will agree on any certain one print as the best of that model.

One of the first things I noticed when I entered Photography was that it seemed to be a part of every transaction for the ordinary run of folks to kick on or at anything they had made or done at the Photographers. Let me say here that the ordinary country Photographer gets a mighty small compensation for the work he does when compared with the other professions. Why? Because we have no organization like the other professions. Look at the Medical Profession see how they stick together. They have a certain fee for a certain bit of work or surgery or writing a prescription, and Mr. Doe can't go to Dr. Blank and tell him that Dr. Space only charges half what he does for that same prescription. While there is quite a noticeable trend toward better prices in the Photographic profession one will notice it mostly amongst the younger photographers and those entering the business at the present time, while one will also still notice that the older men as a rule still seem to think that they should go on along the same old path that they trod years ago when a good many of them made just enough to keep body and soul together. But circumstances alter all cases.

Mr. Blackford's question regarding the P. C. deal is a hard one to answer. Now the customer might have been right and she might have been wrong. It is my opinion that Mr. Blackford is too liberal with proofs from negatives from which P. C.'s are to be made. Remember the public is inclined to hog it if they can, the more you give them for their money the more they want. Educate your customers to the fact that a P. C. is a P. C. and not a portrait. I have succeeded in doing so to a great extent. This is the way I handle the P. C. situation and nine times out of ten when I get an intended P. C. customer after my showing and talk they have selected a moderately priced photograph instead of the P. C.'s they had intended to have made. When my customer says P. C.'s. (P. C. subjects are mostly children anyhow) I of course show them P. C.'s, at the same time I tell them that I do not send proofs of P. C.'s., but I pick out the very best negative of those I make for them for their order. At the same time I set out a P. C. and a neatly finished and moderately priced mounted portrait

made from the same negative. My price for P. C.'s. are \$2.50 per dozen, usually the customer says why that's high for P. C.'s. when I tell them that I try to get just as good a negative for P. C.'s. as I do for real photographs and that after I have the negative prepared for P. C.'s. that it is not a great deal more work to make good photographs than to make P. C.'s. and calling their attention to the good points in the photograph and the poor points in the P. C. from the same negative.

After a little convincing talk the customer sees it my way and it is seldom that I do not win them over to my side of the deal. Of course to do this one must have a convincing little talk and as the old saying "A gift o' gab" to do it. As I give no proofs of P. C.'s., I have no resittings of them unless the negative has been ruined through some quick move of the child or children causing a blur so bad that it would not be policy to make P. C.'s. of them and send them out. I do not make more than three heads or persons on a P. C.

Another thing I do when I have a child for P. C.'s. is to make two exposures on 5 by 7 plates, i. e. two $\frac{1}{2}$, 5x7's. I then mask it in printing to have a white border and a white space for writing at the bottom of the card.

Mr. Blackford speaks of a customer returning their Portraits and demanding their money back. Personally I have never had this experience but in a case of this kind I would try the following plan. If the work had been paid for in full and the customer demanded the full amount I would try and compromise on a 50—50 basis but if this would not suit them I would offer them 33% of what they had paid me and would pay them no more, as the chances are that they would never come back again even if you did pay them the full amount.

And they would knock just as much if you had returned their full amount as they would if you only returned them 33%. And also should explain that in as much as they had seen the proofs and had ordered the photographs the material I had used for them and my time would be a total loss and which they could not expect under the circumstances. Ask them this, suppose my friend that you had an idea regarding the plumbing in your house and that this idea could be brought into actual working order. But as you were not a plumber yourself, hence had to have the services of such a tradesman, to do the actual work for you. After this plumber spent say three hours in labor and some of his material and this

pet idea of your proves to be a mistaken idea and will not work, do you suppose that this plumber will not charge you for the time spent and materials used on this job you ordered. Just see if the sunlight doesn't fade from his face. Mr. Blackford speaks of sending proofs and not hearing from them and after writing them gets no response. I had this same experience but have made an iron clad rule that a certain deposit must be made at the time of sitting. Since then I have had no trouble on that part of proofs. The amount of deposit I require is governed by the number of negatives I make, if I make say three 5 x 7 negatives the amount of deposit is \$1.50 or 50c a negative, if 8 x 10 negatives \$1.00 each. From these I mail proofs and pay no more attention to them. If however they are not satisfactory I grant a resitting, but the original deposit is not credited on the photographs they may have made from this resitting.

That is if they order \$10 per dozen photographs from the resitting they pay \$10 for them.

I sometimes waive the deposit or do not demand it from some I know very well and are gilt edge. I require all proofs to be returned whether or not photographs are made from them. I so state on a small instruction sheet I attach to proofs with a paper clip when I send them. If the proofs are not returned I pay no more attention to them and no part of the deposit is returned under any circumstances Mr. Blackford speaks of Photographs ordered and partly paid for.

After notifying a customer four or five times with no response that order can usually be set aside as a lost order. In a case of this kind I use the following method. I write the customer when the work is finished telling him that the Photographs are ready and there is a balance of so much due and that the work is awaiting their call. If after 15 days after the first letter I have no response from them I write them again about the same way as the first letter. If in 10 days I do not hear from them I write them as follows. Having written you twice regarding the photographs you ordered and are awaiting your call I consider that you do not intend to call for them. If in ten days or on (date of month 10 days from letter) if I have not heard from you I will remove the prints from the mountings and destroy them. None of your deposit or amount paid will be refunded to you. Yours Truly, etc. If I do not get a response to this letter I remove the prints as stated and use the folders for other work. The last letter will bring an answer if the customer intends to get the photographs.

If this letter gets into print some of you who read this may think that I am somewhat severe regarding the handling of customers and I expect to get condemned more than once but in this business I said circumstances alter cases and everyone cannot conduct on the same lines that another can. But I believe in this adage, Make a few rules for yourself and your own business and then try and live up to them, in other words you must have gumption enough to run your own business or the public will run you into the street.

'Tis Here-Maybe



Bankruptcy proceedings have been filed against the Standard Art Company, dealer in photographic supplies at 243 W. 34th St., New York City. Assets are listed at \$4,248; liabilities \$7,492.

The "Photographic Dealer" of London England, is taking up heavily the idea of wireless apparatus and supplies as a logical sideline for the photographic dealer. We understand that a number of American supply houses are looking into this very seriously, thinking that wireless has been one of the reasons for a rather pronounced drop in amateur photographic business.

In a recent legal action overseas, photographs of sound provided novel evidence in proving that a motorcycle silencer was ineffective.

Wm. F. Betzler, Franklin, Ohio, writes that he has opened a new studio in that town.

Guy N. Reid, Fort Worth, Texas, is sending out an attractive announcement all hand-lettered—of his second annual studio tea and exhibition. He has found this method of advertising eminently satisfactory.



A Christmas window display by F. O. Lindquist, Superior, Wis. Put this where it will come to your attention about a month from now, and it will be just right for use in your window. An attractive display, colorful, appropriate, and easily arranged.

The office of the secretary of the Technical Photographic and Microscopical Society has been moved from 251 W. 19th St., New York City, to Room 710, 36 W. 44th St., that city, where members will at all times be welcome. A joint meeting of the Society with the Society of Chemical Industry will be held at Rumford Hall, Chemists' Club, New York City, on December 15th, when papers will be read on Industrial Uses of Motion Pictures, Advances in Photochemical Processes, etc.

Lee Redman, of Detroit, Mich., is sending out an attractive announcement of his new North End Studio, in that city. It's a pretty piece of engraving, and embellished with a small child picture. That's our only criticism. It's the same picture Redman has been using in his advertising since Heaven knows when. Next thing people will be thinking it's the only good one he ever took! How about it, Lee?

Several Minnesota photographers met at the studio of D. Peterson, Princeton, on November second. Those attending were Mr. Paulson and Miss Brubo, of Mora; Mr. Palmquist, of Milaca; Mr. and Mrs. Stadin, of Cambridge; Mr. and Mrs. Madson, of Elk River. Mr. Tournier and Mr. Hearle of the Eastman Kodak Company demonstrated. A chicken dinner was served at noon by Mrs. Peterson. Everyone was well pleased with the day and arrangements will be made to get together again in the near future.

Can any reader help us with a copy of the September 2nd issue? We need one for the voucher files of one of our advertisers.

The officers of the M. V. P. A., were in conference in Kansas City on November 6th, and plan to make their convention—March 11th and 22nd, 1923—one of special service along the line of how the professional can improve his service so as to increase profits. Most of the program will be business building.

M. W. S. of Buffalo sends us two letters which he asks us to criticise in "Tis Here" notes, or to say which is the better of the two. No. 1 is the better but neither is exactly the kind of letter to send out to a prospect. And for this reason—the statement is made that "Mr. S. will be printing on next Thursday and Friday and not again for three of four weeks," and for that reason the order for prints should be hurried in! In the first place such a statement looks like the waving of the big stick, trying to rush the man as it were; and in the second place, it surely does give evidence of little business being done in the establishment, if printing is only done once every three or four weeks. It's not good business to show your hand to your customers to this extent. Every one these days knows something about photography and its various processes and to state that printing is done so seldom must only mean a decided carelessness of method or else so little work that it does not pay to print oftener.

—Read the ads—they're worth while—



EDUARD BLUM

32 South Wabash Avenue
CHICAGO

*Forty Years of Art Service to the Profession and Trade
in America and Abroad.*

OUR AIM: To give you the latest and best and to assist you in elevating our profession and to promote new business fields.

REFERENCE: The leading studio men from coast to coast.

picture copying) a panchromatic plate was used with a deep filter. People who do not trouble about such a thing as a black curtain are seldom troubled either with such markings, for the simple reason that their negatives have more or less haze from reflections all over them.

How a curtain for this purpose should be held up is a matter for individual circumstances, as well as for individual ingenuity, as it should in any case be rather larger than the subjects to be photographed, and considerably so if some distance is maintained between subject and camera. The writer has often been amused

by seeing an illustration of such a curtain being held up in the manner of a banner by two men supporting a pole on either side with the avowed object of preventing reflections in a store-window. Apart from the strictly commercial aspect of the case, that the price for a store-window photograph seldom, if ever, permits of the transportation of two large poles and the time of three men, the technical point that makes the idea so funny is that a screen sufficiently large effectively to prevent reflection in any shop-window must be at least four times its area. Certainly, any attempt at using such a curtain would instil an element of sport into a very dull business. A window that is dressed with dark goods, and has buildings of a light nature opposite, is pretty much like a mirror, and reflections are practically unavoidable. As regards the goods, the proprietor often arranges a special display for photographing, and if a word can be got in beforehand it may be suggested that the contents should be kept as light in color as possible, and also well forward towards the glass. If the latter has had the quite recent attentions of the window-cleaner a noticeable improvement in the quality of the photograph will be effected.

Even as regards the buildings opposite the shop-window the photographer is not entirely helpless. Sometimes a standpoint a little more to one side or other avoids certain details, but there is one very helpful thing the operator can do. That is to discover the time when the sun will not be actually shining on the shop in question, but when either it is nearly upon it, or has just left it. It must be obvious that if the strongest light shines on the opposite buildings the very finest set of reflections imaginable will most certainly result. The nearer one can get to having these details in shadow the better the photograph will be. The most unreliable means of discover-

DESENSOL

(METEOR)

For White Light Development

of plates and films—regular,
Ortho, Panchromatic
and Autochrome

Directions: Immerse the plates in the dilute Desensol solution for one minute and then place in your regular developer and turn on the white light. Work at six feet from ordinary 25-watt electric light.

4 oz. bottle
at your dealer \$0.50
by parcel post \$0.65

JOHN G. MARSHALL
1754 Atlantic Ave. Brooklyn, N. Y.

—Advertising increases sales—therefore reduces production costs—

Eastman

Portrait Diffusion Disks

Produce beautiful softness—require no additional exposure—fit almost any portrait lens. Focus sharp—slip a Disk over the lens—expose in the usual way. The result is pleasing diffusion without loss of brilliancy; softness without flatness of tone values.

The Disks are supplied in three sizes and for two degrees of diffusion. A, merely softens the lines and reduces the need for retouching. B, gives greater diffusion but still retains the tonal quality. The No. 0 Disk is $2\frac{1}{2}$ inches in diameter; the No. 1, $3\frac{1}{4}$ inches and the No. 2, $4\frac{1}{2}$ inches.

The Price

No. 0 Eastman Portrait Diffusion Disk A or B	\$5.00
No. 1 Eastman Portrait Diffusion Disk A or B	6.00
No. 2 Eastman Portrait Diffusion Disk A or B	7.50

Adjustable Disk Holders

No. 0 Adjustable to lens barrels from 2 to $3\frac{1}{4}$ inches in diameter, for No. 0 Disk	\$3.00
No. 1 Adjustable to lens barrels from 3 to $4\frac{1}{2}$ inches in diameter, for No. 1 Disk	4.00
No. 2 Adjustable to lens barrels from $4\frac{1}{2}$ to $5\frac{5}{8}$ inches in diameter, for No. 2 Disk	5.00
No. 2 Special for lens barrels from $4\frac{1}{2}$ to $6\frac{1}{2}$ inches in diameter, for No. 2 Disk	5.00

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



THE dependability of the Dagor lies in the extreme accuracy in its making—and accuracy is the measure of lens value.

The Dagor is perfectly corrected, the illumination is uniform and the definition sharp over the whole plate. At small stops it cuts a wide angle and the single element furnishes a long focus lens.

*Ask your dealer
or write us*

*Look for the
Guarantee
Tag*

It guarantees the genuine and protects you. Without this tag, we cannot guarantee, make repairs or adjustments on any article.

C. P. Goerz American Optical Co.
317L East 34th Street - - - New York

WE make carbons designed for all types of arc lamps

National Carbon Company, Inc.

Cleveland, Ohio
San Francisco, Cal.

think of the features. If the face is cadaverous and its owner still young, let in sufficient front light to fill in the hollows. If nose and chin are good Rembrandt lighting may be used with good effect. The broad rule in lighting is: faces with good projections may look *towards* the light, low projections should be turned *from* the light.

The severe profile is very exacting, although very beautiful when one has the right subject. Think of the head and hair in this respect as well as the face. Most men need a lot of instruction on feminine "points." I never have the faintest doubt about the better side of a lady's head, the hair dressing tells me that. And the one she thinks the better is the one she is paying me to photograph. Be very careful with the ladies' hair. Top lighting or fancy effects are apt to suggest greyness.

So far I have only been dealing with the bust portrait. As the new scholar at the Sunday school said, man's chief end is the one with the head on. The same selective process obtains where more of the figure is disclosed. In all compositions seek variety. Don't have meaningless repetitions. One day I had been pointing out to an assistant some faults of his in this respect. A little later I overheard him saying to the dark room lad: "A man has two of

—Knowledge is power—don't overlook the advertising—

D^{Professional} DEFENDER

for

PORTRAIT PRINTS IN BLACK TONES OR SEPIA

'The *Professional Defender* user knows that he can produce rich blacks—pure platinum tones, or flawless sepias with equal readiness.

This is one of the qualities on which he selects *Professional Defender* for fine portraiture.

*Ask for
"The Book of Defender Papers"
through your dealer or direct*

DEFENDER PHOTO SUPPLY CO., INC.
ROCHESTER, N. Y. OR BRANCHES

—Read the ads—they're worth while—

Agfa

PLATES ARE HERE

SPECIAL PORTRAIT H & D 500
EXTRA RAPID H & D 400
CHROMO ISOLAR H & D 250
 (NON-HALATION)
CHROMO ISORAPID H & D 400

WRITE FOR PRICELIST

Sagamore Chemical Co., Inc.

Dept. A

213-215 Water Street

New York

everything, but for heaven's sake don't let the boss hear you say so."

IV. THE BUST PORTRAIT AGAIN

I'M glad, George, that you have read that little paper of mine on "the point of view" and that you would like me to go over it in the studio. I think the usual way of leaving

an assistant to fill in plates, change backgrounds, and stand about when pictures are being made, without telling him the reason for everything does him little good. One may see a good man doing certain things regularly for years without being any wiser. What you want to know is *why* they are done. Then when you have found out the secrets, you want adequate opportunity to test your newly acquired knowledge. Practising on sitters—the only chance for most assistants—is most reprehensible. When you are helping me in the studio with the sitters I'll try to make it clear to you, as I go along, what I am aiming at. But what you do not understand you must always ask me about when the studio is free.

I see you have a rough print of that head we took of Mr. Black. We will consider it presently. Before doing so, however, I am going to play the schoolmaster, and go back to our former lesson. What did you learn?

SPECIAL! A totally new Statista paper especially made for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers
on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

JUST LIKE DAYLIGHT

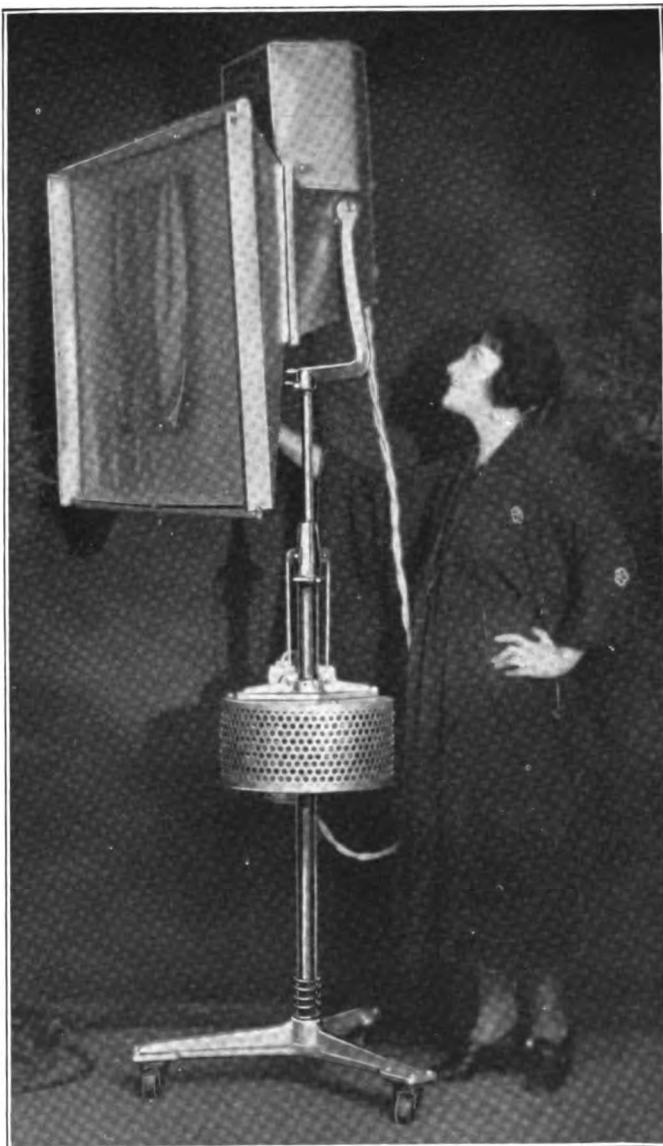
HALLDORSON ELECTRIC LAMPS

Send for interesting folder, "Artificial Photographic Daylight," together with full information about the Spotlamp, Home Portrait Lamp, or Studio Lamp—Free

THE HALLDORSON COMPANY - - 1770 Wilson Ave., Chicago

SEE ads in ABEL'S Sept. 9 and 30, Oct. 21, Nov. 4

—“Seek and ye shall find”—in ABEL'S—



**THE
GREATEST
STUDIO
LIGHT
IN THE
WORLD**

Cut shows Lamp House partially lowered

BEATTIE'S HOLLYWOOD FLOOD-LITE is not only a "big light" but what is more important, this light is properly housed and diffused.

Will produce negatives better in gradation quality than any other known medium—either artificial or daylight. Is under perfect control.

Exposures may be made in one second, or in the 100th part of a second.

The position of the light, higher, lower, backward, forward—and with the light weaker, stronger, contrasty or softer, makes it more easily managed than is possible with daylight.

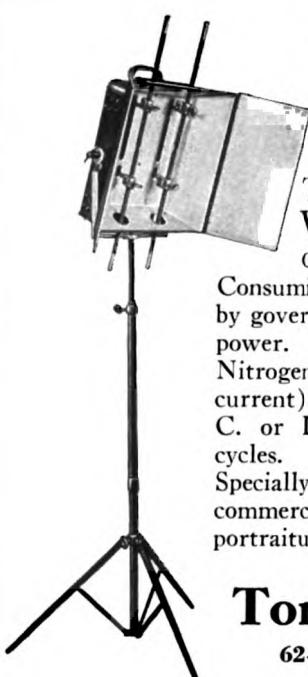
Wire today—or write—for details, new terms and prices direct to you

BEATTIE'S HOLLYWOOD HI-LITE CO.

1645 Hudson Avenue

Hollywood, California

—most everything worth while is advertised in ABEL'S—



**HADAWAY
PORTABLE
TWIN ARC**

1923 Model

The Smallest and Lightest Weight Portable Twin Arc on the Market.

Consuming only 15 amp. of current and by government test giving over 8000 candle power. (Equivalent to eight 1000 watt Nitrogens each of which draw 9 amp. of current) Operates successfully on either A. C. or D. C. current 110-120 volts 60 cycles.

Specially adapted for motion picture and commercial photography, photo engraving, portraiture, copying, proofing and enlarging.



*At Your Dealers.
Circular on Request*

Tom Hadaway

62-70 West 14th Street,
NEW YORK CITY

DESENSOL

(METEOR)

For White Light Development

of plates and films—regular,
Ortho, Panchromatic
and Autochrome

Directions: Immerse the plates in the dilute Desensol solution for one minute and then place in your regular developer and turn on the white light. Work at six feet from ordinary 25-watt electric light.

4 oz. bottle
at your dealer \$0.50
by parcel post \$0.65

JOHN G. MARSHALL
1754 Atlantic Ave. Brooklyn, N. Y.

To select the better side, to consider what should be disclosed, and what should be hidden, to determine the lighting of the face, to understand the direction of the eyes. Yes, that's about all, and then my little paper has amplified those points.

On the whole I am pleased with this picture of Mr. Black. He looks pleased with himself. The very last thing to notice before exposing is the first thing a portrait is judged by—the expression. Look at the twinkle in the eye, the characteristic puckering of the mouth, when I was chaffing him. And yet a few seconds previously he was bored stiff. There is a Chinese proverb which says that a shopkeeper who would succeed must have a smiling face. Certainly, the operator-photographer should suggest cheerfulness. I can give no rule, no formula, that will enable you to make a stranger feel quite at home when there is a camera about, and yet if you cannot do that all the rest is in vain. "Expression" does not necessarily mean a grin. Nothing but a good knowledge of human nature, wide interests, and catholic sympathies, with an inexhaustible stock of good temper, will carry you to the highest class of portrait work. I believe in creating a good impression (or rather maintaining the good im-

—Patronize the advertiser—he is responsible—



FAIRCHILD
AERIAL CAMERA CORPORATION
136 West 52nd St., New York

TELEPHONE CIRCLE 8750

October 9, 1922

EROPHOTO DEPARTMENT

Mr. Harold M. Bennett,
136 West 23rd Street,
New York, N. Y.

Photo Dept.

My dear Mr. Bennett:

I am enclosing a photograph of New York City which we took a few days ago with one of our Fairchild Cameras equipped with a 12 inch Carl Zeiss Lens. For aerial photography as we know it, this is the finest definition as our pictures are full of detail and in almost every case are enlarged from 5 x 7 to 30 x 40 inches. We have found the Carl Zeiss Lens unexcelled for this work and are equipping all of our automatic cameras with Carl Zeiss Lenses.

In obtaining enlargements which will lose as little as possible in sharpness, we have found the Carl Zeiss process lens of 30 cm. focus working at F-9 to give the best results. We use this lens wide open and after an enlargement has been made, retouched, then copied on a small plate and enlarged again, it is almost impossible to tell the copied enlargement from the original. We do not know of a more severe test on a lens.

Very truly yours,
Sherman M. Fairchild

Sherman M. Fairchild

FAIRCHILD AERIAL CAMERA CORPORATION

SMP/SG
(1 enclosure)

General Distributing Agents for Canada
THE HUGHES OWENS CO., LTD.
Montreal Toronto Winnipeg Ottawa



HAROLD M. BENNETT

U. S. AGENT

153 West 23rd St., New York

Made from 12,000 feet altitude, showing an area of more than 1,000 square miles.

The *NEW YORK WORLD* called this the "most extraordinary camera shot ever made."

FLYING at more than a mile altitude at eighty miles an hour, the aerial photographer can not afford to risk poor results. Weather conditions may not be favorable again for many weeks. The utmost in definition must be obtained.

Think it over,—if it's good enough for Fairchild, a Carl Zeiss Lens must be the best for you.

the face is a representation on a flat surface of a more or less round object *as seen in monochrome with one eye*. If one could see a perfect face both eyes would be of the same size and shape, one ear would match the other, the nose would be straight and the mouth would not droop at one corner. Now, I think a face like that might be worth taking "full front" to show the regularity of the features, but, considering the limitations of the photographic lens, the nose, the face's most prominent feature, would not be truthfully rendered, unless by very skilful lighting. Assume, however, that we have got a good front face photograph of a perfect face. You will find that if a line were drawn down the center of the picture, both sides would be exactly alike. Why then, I ask, should we photograph two ears and two eyes from exactly the one point of view, why should we foreshorten a good nose and chin, give but the one line of cheek and neck, and fail to indicate in the slightest degree the shapeliness of the head? There is no answer, unless you tell me that the public ask for photographs "looking straight at the camera." I have had the request nearly every week of my professional life, and, as a picture "that just looks at you" is very popular, I must explain how I reconcile my detestation of the front face with my ideas of giving clients what they like.

Customers only know what they want approximately. They use the terms "side," "front" and "full" to convey their meaning in a general sort of way. The photographer who would argue with his sitter about the difference between "three-quarter face" and "full face," or, indeed, about any other technicality, would be an ass. When a lady tells me that she doesn't wish to be taken "too near the camera," I do not give her a lecture on the relativity of the focal length of the lens and the dimension of the sensitive plate. I know quite well that what she wants is a comparatively small figure. Not one person in a million would ask for a front face and then grumble if the head were turned slightly, and yet *that slight turn makes a world of difference*.

Let us turn back to the perfect face and the front view portrait of it. I showed that one side is but a repetition of the other and indicated that many beauties were completely hidden. Once, when out walking with my little daughter, I said. "Look over there at the pretty pond with the ducks swimming about." Margaret looked in the direction indicated, but saw neither pond nor ducks. Only when I put my head down to the level of hers did I notice that a

small hillock completely hid what I wished her to see. A photograph from the child's standpoint would have shown us the landscape lacking in the interest I got from my slightly elevated position. Exactly so it is with a portrait. If the pond and the ducks are worth disclosing, or, to drop the metaphor, if there are hidden beauties just round the corner, the camera or client should be altered to reveal them.

Always appear to gratify the wishes of your clients. If you leave a feeling that you have not taken a lady as she wished it is a certainty that your proofs will be severely criticised. Given a lady who has insisted on a front face, don't, for pity's sake, let her sit down facing the camera and then start turning her away. That will invite an argument right away. My procedure is as follows: "I 'size up'" her better side and place the chair either slightly looking to the light or away from it, so that it is impossible for her to be "fair on" to the camera. Then, when the blinds have been arranged a little and my assistant has focussed roughly, I say "Now I must turn your head a little, for, of course, you wish to be taken looking at the front." It is then quite simple to select a pleasing point of view, and, the eyes always looking in advance of the turning, a "looking at you" portrait is perfectly easy. As a matter of fact, all the best portraits with the eyes looking to the front are what is known as "three-quarter" face pictures. Look at the portrait work of the old masters, look at the fine work of leading poster and advertisement artists, and, bearing in mind what I have said, I think you will be surprised at the wonderful variety possible with what would always satisfy the public as "looking to the front" portraiture.

Paradoxical as it may seem, a simple front face portrait calls for more knowledge than a "Rembrandt." It only requires the ability to focus and expose to make a photograph which will look like a child peering into a candy-store window. Something more is required by the public from the photographer who calls himself a "portrait specialist."

In practicing selection aim to hide the ugly while showing the beautiful. Keep continually asking yourself, "What should I disclose here, what should I keep out of sight?" Our clients, as a rule, know nothing of Art and cannot give good reasons for their preferences and dislikes. It should be sufficient for us that they *don't* like our work. Nature punishes us for breaking her laws, but whether we have eaten unwisely, neglected our sleep, or carelessly exposed

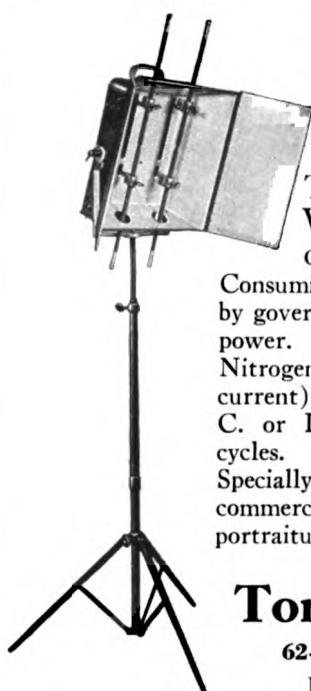
The rush season is almost upon us. Glass plates coated on one side only speed up dark room manipulation, can scratch on one side only, can gather dust on one side only. Greater speed means more negatives, more prints and more business.

Hammer Dry Plate Co.

Central Dry Plate Co.

G.Cramer Dry Plate Co.

True to the negative — prints from glass plates



HADAWAY PORTABLE TWIN ARC

1923 Model

The Smallest and Lightest Weight Portable Twin Arc on the Market.

Consuming only 15 amp. of current and by government test giving over 8000 candle power. (Equivalent to eight 1000 watt Nitrogens each of which draw 9 amp. of current) Operates successfully on either A. C. or D. C. current 110-120 volts 60 cycles.

Specially adapted for motion picture and commercial photography, photo engraving, portraiture, copying, proofing and enlarging.



*At
Your
Dealers.*

*Circular
on
Request*

Tom Hadaway

62-70 West 14th Street,
NEW YORK CITY

HOW TO MAKE LARGER PROFITS

Read what a Past President writes!

Colegrove Bros. Inc.,
Buffalo, N. Y.
Dear Mr. Moore:

Enclosed find our check covering amount of invoice for the four portraits just received. The work is very satisfactory, and I want to thank you for your promptness in furnishing this and the previous order, which, although asked for in a hurry was delivered a day before the time requested. I assure you there are a great many of the boys throughout the country that are availing themselves of the very excellent service your people render the photograhfer. It is certainly a satisfaction, especially in the busy season of the year to be able to turn over to a thoroughly reliable establishment like yours, some of the jobs that would cause us a great deal of work and annoyance to execute in our studios especially in the rush season.

Again thanking you, believe me,
Yours very truly,

(Signed) C. L. Lewis
CLL/ZH Toledo, Ohio.

**THE PERKINS
"HI-POWER" TWIN ARC** See full page
MANUFACTURED BY
THE PHOTOGNOMIC MACHINE CO., ad.
YOUNGSTOWN, OHIO U.S.A.

“Fully Equipped”

To Repair Shutters and Cameras
Send them to us. All workmanship the best and
fully guaranteed.

**ROCHESTER PHOTOGRAPHIC
SHUTTER REPAIR COMPANY**
1234 Clinton Ave., North Rochester, N. Y.

HAVE YOUR LOCAL VIEWS MADE INTO POST CARDS

Platino, Brown, Sepia, and Hand Colored
FINEST AMERICAN MADE
THE ALBERTYPE CO. BROOKLYN, N. Y.

VICTOR Portable HIGH-LIGHT LAMP. A STUDIO NECESSITY

WRITE FOR
INFORMATION
VICTOR ANIMATOGRAPH CO., INC.
120 VICTOR BLD., DAVENPORT, IOWA

LARES MASTER PROJECTION PRINTER



PATENTED

IMPROVED MODEL

**COPIES,
REDUCES and
ENLARGES**

PRINTS TINTED BORDERS AT THE SAME OPERATION WHEN THE PRINT IS MADE.

TAKES NEGATIVES FROM THE SMALLEST TO 8 x 10 SIZE INCLUSIVE.

Should be part of the equipment of every studio, finishing plant, copying house and photo engraver.

BE SURE TO INVESTIGATE THE MERITS OF THIS MACHINE BEFORE ORDERING YOUR ENLARGING OUTFIT.

**Descriptive Matter giving full information mailed upon request
Price without lights \$325.00**

ALL ORDERS SHIPPED PROMPTLY

The following dealers carry Lares Master Projection Printers in stock and can take care of your order:

THE FOWLER & SLATER CO., Cleveland, Ohio, and Detroit, Mich.	Z. T. BRIGGS PHOTO SUPPLY CO., Kansas City, Mo.
GEO. MURPHY, Inc., New York City	C. W. COURTNEY, Los Angeles, Calif.
W. S. BELL CO., Pittsburgh, Pa.	TEXAS PHOTO SUPPLY CO., Houston, Texas
BUFFALO PHOTO MATERIAL CO., Buffalo, N. Y.	A. A. BAILEY, Jr., Portland, Ore.
HYATT PHOTO SUPPLY CO., St. Louis, Mo.	CO-OPERATIVE PHOTO SUPPLY CO., St. Paul, Minn.

and many other leading Professional Dealers

Atlantic Photo Supply Co.
319 N. Howard St. SOLE DISTRIBUTORS Baltimore, Md.

—Favor the advertised products—their makers are responsible—

The Butler Super-Power Lamp

A Lighting Unit of Super-Excellence for Every Photographic Need

SEE FULL PAGE AD DECEMBER 9th ABEL'S

The Butler-Spieth Company

321 Frankfort Avenue, N. W.

Cleveland, Ohio

THE STRUSS PICTORIAL LENS

In glass or quartz

M'f'd by Fred'k W. Keasbey, Morristown, N. J.

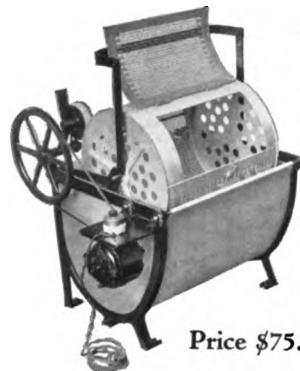
Your dealer, or

DUNN, the Lens Man, Sole Distributor,
22 East 30th Street, New York

THE PERKINS "HI-POWER" TWIN ARC

See full page ad.

MANUFACTURED BY THE PHOTOCENIC MACHINE CO., YOUNGSTOWN, OHIO U.S.A.



Price \$75.00

ROCKFORD PHOTO APPLIANCE CO.

BOX 1015 - ROCKFORD, ILL.

JUST ARRIVED

GENUINE

Agfa
Metol *Amidol*

16 oz. \$10.00

L I S T

4 oz. \$2.75

8 oz. 5.25

PRICES

1 oz. .75

SAGAMORE CHEMICAL CO.
213-215 WATER STREET

NEW YORK

ELON

The name that stands for the highest refinement of coal tar developers. Elon is made under laboratory control, in Eastman factories—is a tested chemical.

*Look for this seal
on the bottle*



EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

SPLASHES FROM THE MELTING POT
BY
ALBERT JAY COOK
SEC'Y. PHOTOGRAPHERS' ASSOCIATION
OF AMERICA
SEWICKLEY, PA.

Attention—Incorporated Studios

It has come to the attention of the executive office that various incorporated studios in the United States, are having trouble with regard to the "personal service" corporation clause under the Act of October 3, 1917, Section 209, and that, in many instances, surcharges have been made for taxes since 1918. The personal service corporation went out of existence under an Act passed in 1921 but many corporations will have five years of surcharged taxes to pay unless they can substantiate their claim to being a personal service corporation.

The office has been in conference with counsel for a studio in this position in Pittsburgh and if there are any other incorporated studios which are endeavoring to maintain their position as personal service incorporations with the Internal Revenue Department, they are urged to get into immediate touch with this office.

Only those who legitimately come under the legal status of such corporations as set forth in the various acts of Congress and the rulings of the Commissioner of Internal Revenue are requested to write.

Advertising Fund Campaign

Many inquiries are coming in to the office from manufacturers and dealers who have been circularized for contributions to the advertising fund, all of them expressing approval of the idea and asking for more time in which to take the matter up. Contributions have been received from many of the smaller stock-houses and every one of them agreed to support the Association in its work. This is a vitally interesting matter to every manufacturer and dealer and every member of the Association and, if carried to a successful conclusion, will mean greater progress than ever in the photographic profession.

Estep Picture Enlarged

Readers of this page will remember that the office received a print of the last picture in the magazine of W. Ralph Estep, the photographer who was killed in action in France while taking the picture.

Colegrove Bros., of Buffalo, N. Y., kindly

volunteered the use of their art and enlarging department to enlarge and retouch the print, and the office is now in possession of the result of their work which is a wonderfully framed view of a platoon of the 42nd "Rainbow" Division advancing into action. The picture, properly inscribed, will be hung in Estep Hall at the Winona Lake School.

Postal Changes Favored

So many favorable returns have come in from members of Congress on the change in the postal regulations as set forth in the copy of the Bill we favor published in last week's issue that we have not the space on the page to print them.

However, we wish to ask again that the members of the Association remind their Congressmen that they are interested in a Bill of this nature and requesting them to be active in its support at the next session of Congress.

Loan Collections Ready

Two of the Association's loan collections of 45 prints each are now on the road and two more are ready to go out. The first two collections were exhibited at the Bulkley Studios, Manchester Center, Vermont; and Mr. Bulkley is enthusiastic in his praise of the prints in the collection. He reports extremely favorable comment by the public.

Mr. Dean of Grand Junction, Col., has made additional suggestions in regard to the collections and their value to the Association if properly handled. He suggests that a regular catalogue be published and a really fine and first class collection gotten together so that the photographer who exhibits will be able to give the exhibition the publicity it deserves. He also says that, in a town where there is more than one member of the Association, that it might be a good idea for them to get together and exhibit such a collection as a joint or co-operative exposition.

While we cannot, as yet, follow out all of the suggestions of Mr. Dean, hereafter publicity items and hints will be forwarded several weeks prior to the shipping of the loan collections to those members who apply for them.

For the best large portraits, use the paper made specially for portrait enlarging:

EASTMAN PORTRAIT BROMIDE

Stocks—White
and Buff

Surfaces—Rough Matte
and Rough Lutre

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

— — — Read the ads — they're worth while — — —



MARSHALL'S PHOTO OIL COLORS

Transparent - Permanent

At your dealer.....	\$3.75
Direct by post in U. S. A. or Canada.....	\$4.00
Also smaller sets	

Tint your photos in all the beautiful colorings of nature by a process so simple that even a novice can obtain good results. Brushes not required—simply use absorbent cotton. Run over outlines and remove extra color. Apply heavy and rub down. Wipe all color off and start again if desired. Greater speed than any other process. For the professional or the amateur.

METEOR PHOTO CHEMICALS

JOHN G. MARSHALL, 1752 Atlantic Ave., Brooklyn, N. Y.

The Fountain Air Brush WILL INCREASE YOUR PROFITS!

Easy to handle
and to
Keep in Order



Over 30,000
in every-
day use

Send for Catalogue 95W

THAYER & CHANDLER 913 West VanBuren Street
CHICAGO - - ILLINOIS

The New Packard Ideal Enlarging Shutter

For enlarging and copying
Fitted with ruby non-actinic wings
Is Absolutely Safe
ASK YOUR DEALER
Manufactured by

Michigan Photo Shutter Co. Kalamazoo,
Mich.

SPECIAL! A totally new Satista
paper especially made
for high grade portraiture.

Cream stock. Warm black tones. Matt surface.
Sample portrait mailed to Photographers
on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

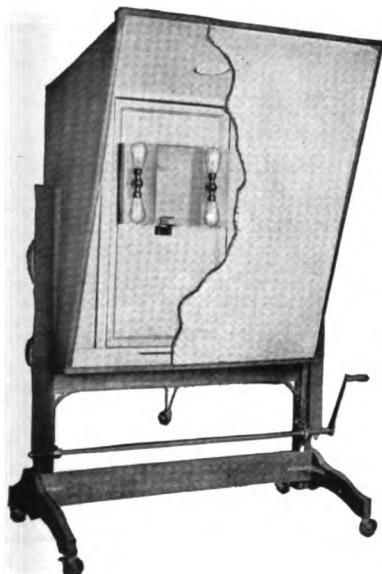
JUST LIKE DAYLIGHT

HALLDORSON ELECTRIC LAMPS

Send for interesting folder, "Artificial Photographic Daylight," together with full information about the Spotlamp, Home Portrait Lamp, or Studio Lamp—Free
THE HALLDORSON COMPANY - - 1770 Wilson Ave., Chicago

SEE ads in ABEL'S Sept. 9 and 30, Oct. 21, Nov. 4

—Tell the dealer you "saw it in ABEL'S"—



YOU CAN'T DO BETTER by any means than by means of **VICTOR Equipment**

First cost, installation, operating and maintenance expense of the *Victor Studio Flash Cabinet* are all lower than any other operating light. The results are positively equal to the best daylight for all classes of work and in some cases even superior.

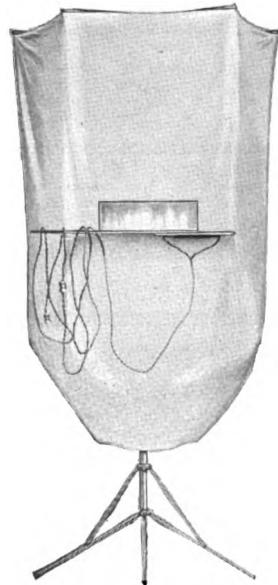
It is very easily handled, adjustable in both height and angle so that any lighting effect may be quickly arranged. Illumination is soft, instantaneous and unvarying.

VICTOR Portable FLASH BAGS

have large fronts, insuring good diffusion and soft lightings. Will fire up to 3/8 oz. of *Victor Flash Powder* with perfect success. Easily handled, cleaned and refinished. Can be loaded and reloaded without escape of smoke. May be either suspended by casting at top or supported on our four-section steel tubing standard, which will firmly carry them up to a height of fifteen feet.

VICTOR FLASH POWDER

is "the Light that's always available." Made in four grades: Soft, Normal, Portrait and Extra Fast. Owing to its chemical makeup, and the small amounts of powder needed for illumination, smoke and report are negligible. It is unequalled in actinic power and cleanliness. Always uniform in speed and actinic quality and will not deteriorate with age.



You can make money with this equipment

Mail your order to your dealer or for detailed information and actual samples of work produced, write us

Jas. H. Smith & Sons Co. 3540 Cottage Grove Ave.
Chicago - - Illinois

—When you answer an ad, say you "saw it in Abel's"—

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than 75c.

MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 25c extra for each insertion.

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of Abel's will appreciate being advised when employers fail to accord this courtesy to employers.

OPERATOR, retoucher and darkroom man, with fifteen years experience in leading Eastern studios, will make a change. Only those catering to first-class clientele need reply. A-1 references. Permanent. Address B-1, care of this journal. 11-25-2

EXPERT operator is open for position in first-class studio. A business man capable of managing if necessary. Age thirty-five. J. Alan Dunn, 2411 So. 21st St., Philadelphia, Penna. 11-25-2-C

POSITION Wanted—By photographer of over twenty years experience. Prefer to take entire management of studio. Good all-around workman, except best retouching. Best of references. Blackford Studio, Sibley, Iowa. 12-2-1

EXPERT retoucher, etcher, and all-around man wishes permanent engagement now or from the first of next year. Long experience from studios of the better class. H-5, care of this journal. 12-2-1

YOUNG married man wishes position as printer and darkroom man in good portrait studio. Several years experience. Address W. T. Arend, Baroda, Mich. 12-2-1

BARGAINS

IN USED PHOTOGRAPHIC LENSES
FOR CASH — NO EXCHANGES

List Sell For

1—6A Dallmeyer Portrait, 28" focus, F/4, 16x20.....	\$456	\$250
1—3A Dallmeyer Portrait, 16" focus, F/4, 8x10.....	225	150
1—3B Dallmeyer Portrait, 10½" focus, F/3, 6½x8½.....	156	75
1—3D Dallmeyer Group, 12½" focus, F/6, 6½x8½.....	75	50
1—7B Voigtlander Portrait, 14" focus, F/4, 6½x8½.....	150	115
1—1A Rapid Euryoscope, 9½" focus, F/8, 6½x8½.....	65	45
1—No. 8 Goerz Dagor, 19" focus, F/7.7, 12x15.....	240	175
1—Platyscope E Group, 15½" focus, 11x14.....	43	25
1—8x10 hand camera, leather cover- ed, long bellows.....	75	50

All of above lenses are in fine condition and will be sent C.O.D. on deposit of small amount to cover return express charges if lenses are not accepted at express office.

Reference The Abel Publishing Company

M. M. GOVAN

P. O. Box 36

Richmond Hill, N. Y.

ARTIST and Retoucher—Desires permanent position January first. Miniatures on ivory, porcelains, finishing in oil and water colors, backgrounds, etc. A speedy, artistic, and versatile worker with brains; over twenty-five years European and American experience, trade and professional. Only A-1 proposition considered. M-6, care of this journal. 11-18-4-C

OPEN for years engagement; samples of work shown only if desired; no sample collectors need apply. South preferred. S-10, care of this journal. 11-25-4

HIGH-CLASS and artistic operator, retoucher, etcher, able to work in backgrounds—silver medalist—desires permanent position in good studio. Could manage branch. Will be pleased to send samples of work. Address Emerson, 507 No. 12th Ave., Seattle, Wash. 11-25-2

RETOUCHING

COLORING, RETOUCHING, AIRBRUSHING of your own prints and enlargements. 24 hour service. J. B. Ogiosinski, 3010 W. 22nd St., Chicago, Ill. 10-28-TF

RETOUCHING Wanted. If you want good conscientious retouching, send your negatives to A. J. Buttrick, Box 641, Marshfield, Wis. 12-2-1-C

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of Abel's will appreciate being advised when employers fail to accord this courtesy to employees.

RETOUCHER—Capable of doing highest class of work; Northern Illinois city of 70,000. Prefer lady with personality, capable of some reception room work. Good salary for one who can qualify. Moffett Studio, 114 W. State St., Rockford, Ill. 9-16-TF

SALESMAN—Photo chemicals, plates, accessories, picture frames and moulding; several good territories open to the right man. Warren Products Co., 265 Canal St., New York City. 11-25-4

WANTED First-class printer at once. Salary \$20 per week. Unless you are an expert and thoroughly familiar with Artura paper, do not apply. Address H-4, care of this journal. 12-2-1

SALEMEN—We have openings for several first-class photo mount salesmen to start January 1st, 1923. Must travel. State territory covered. Do not answer unless you handle first-class trade. Give full information in first letter. Confidential. S-11, care of this journal. 12-2-2

**THE PERKINS
"HI-POWER" TWIN ARC** See
MANUFACTURED BY full
THE PHOTOGÉNIC MACHINE CO. page
YOUNGSTOWN, OHIO U.S.A. ad.

THE LIGHT THAT NEVER FAILS

THE BRIELOFF PORTABLE SKYLITE is the most compact and efficient portable lighting outfit for the photographer



Constructed with five lights, 400 watts each.
Can be turned on separately which means perfect control.
Individual reflectors of hexagon shape bringing out double value of each globe.
Can be separated into two sections of three and two lights each.
Automatic tilting device making perfect skylite effect.
Side reflector shields control light from the sides.
Silk diffusing curtain instead of tracing cloth means more illumination and softer light.

Complete Outfit.....	\$60.00
With five 400 watt clear globes.....	75.25
With five 400 watt C-3 blue globes.....	83.75

THE BRIELOFF PORTABLE SPOTLITE

A powerful concentrating Spotlite that can be controlled perfectly so as to give as small or as large a spot as required.
The focussing arrangement is unique in its simplicity.
The automatic control device makes it easy to tilt light at any angle to direct the spot exactly where desired.
The outfit is compact and light in weight making it ideal for home portraiture as well as studio use.
Made of aluminum, inside blackened to exclude all unnecessary reflection, and the outside is finished in beautiful moire morocco.

Price Brieloff Portable Spotlite complete with 400 watt globe, four section folding tripod, wiring and attachment plugs.....	\$40.00
Including Studio Stand on casters.....	45.00

*Write or ask your dealer for booklet describing
Brieloff Lighting Equipment and Prosch Flashlite Products*



BRIELOFF MANUFACTURING CO.

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NEW YORK

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Be it the pronunciation of Bolsheviks or soviet, the spelling of a puzzling word—the meaning of blighty, fourth arm, etc., this Supreme

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in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

GET YOUR ORDERS IN EARLY!

Owing to the usual holiday rush we cannot guarantee to ship work in time for Xmas delivery if your order reaches us later than December 10th.

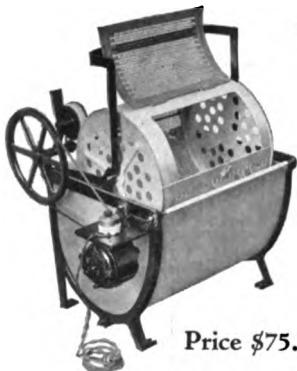
This applies to all work requiring air-brush finishing.

We can accept orders for plain bromide prints including Ritz & Carletons as late as December 18th.

The A. A. Stone Co.

1492 W. 117th Street
Cleveland

—When in doubt—consult ABEL'S—



Price \$75.00

The Rockford Print Washer

For Studio, Commercial or Kodak, Finisher

A WASHER with rotary drum of perforated sheet metal, just large enough to handle a batch of from 200 to 300 small prints or 50 to 100 8 x 10 prints, with a tank small enough to insure efficient washing through rapid water change.

A WASHER of simple design, with no small parts or expensive machined gears. With a positive motor drive through a rubber tired friction wheel riding the drum above the water level. Built to withstand years of service.

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1924 Diversey Parkway

CHICAGO

well refuse a reply as in case of the letter. Customers who think the prints are "horrid" and nothing like the proofs can be best handled by talking to them calmly asking just what it is they don't like when they demand that their money be returned. Find what, in their minds, is the cause of dissatisfaction and then tactfully persuade a resitting avoiding the so called faults they mentioned. There may be additional expense but their good will and the publicity gained therefrom is worth more in the long run.

When the deposit is refused I find it good to explain that, while their word or intention is not doubted at all, others have in the same way placed larger orders causing a greater loss by not settling at all and the rule is to require a deposit on all sittings as an evidence of good faith. This will not in most cases be refused if the intention is good. If the deposit is asked for after the sitting is made and it is refused, is it not better to lose merely the cost of negatives and operating than to continue and lose the cost of retouching, printing, finishing and material?

You may lose a customer but it will be through her fault and not your inability to satisfy, and will not hurt you as much as one displeased with results. There are, of course, exceptions as in the case of persons whose credit is known to be good or celebrities and popular persons whose presence in the studio or whose portraits in the display case more than cover the cost of the order. Few fair-minded persons will, however, refuse the required deposit. If though, you are so confident in your ability that you can satisfy and enthuse the most critical and thus sell where the intention was not so good, go ahead.

It is useless to go into detail as to the treatment of customers as each presents a different problem and has to be treated accordingly.

—Whatever's worth while is advertised in Abel's—

A significant indication of
its quality and depend-
ability—the number of
successful photographers
who use

ARTURA

*The paper without a
disappointment*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

—Don't miss the ads—they're worth reading, too!—

VITAVA

*The New Paper for
Distinctive Portraiture*

The holiday season is a gift season when portraits of distinctive character will be especially appreciated. The Old Master surface of Vitava Athena will put a new note of quality in your Christmas portraits.

VITAVA ATHENA—Old Master Surface
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M White—O Buff

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ROCHESTER, N. Y.

All dealers'

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 781

SATURDAY, DECEMBER 9, 1922

PRICE TEN CENTS
\$2.50 A YEAR

The Century Studio Outfit

No. 9-A—8 x 10

This outfit has every requirement for first-class studio work. Its extra long bellows, permitting great latitude in the choice and use of suitable lenses, makes the long focus lens available for portraiture.

All adjustments, for elevation, horizontal and vertical swings, sliding carriage and tilting camera bed are quickly, quietly and smoothly made.

Finished in deep red mahogany tones with brass trimmings, the outfit has a rich, handsome appearance that is sure to impress the sitter. It's an outfit you need for better work and bigger profit.



Century Studio Outfit No. 9-A complete consists of an 8 x 10 Century Studio Camera No. 9-A, with Sliding Ground Glass Carriage No. 9-A, one 8 x 10—5 x 7 Reversible Adapter, one 8 x 10 and one 5 x 7 Eastman View Plate or Portrait Film Holder and the Century Semi-Centennial Stand No. 1-A. Price, including excise tax, \$140.25.

*See it at your Stock House or send for
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